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## THOMAS TAPPER

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EDITED BY

THOMAS TAPPER

GRADED PIECES

BOOK IV

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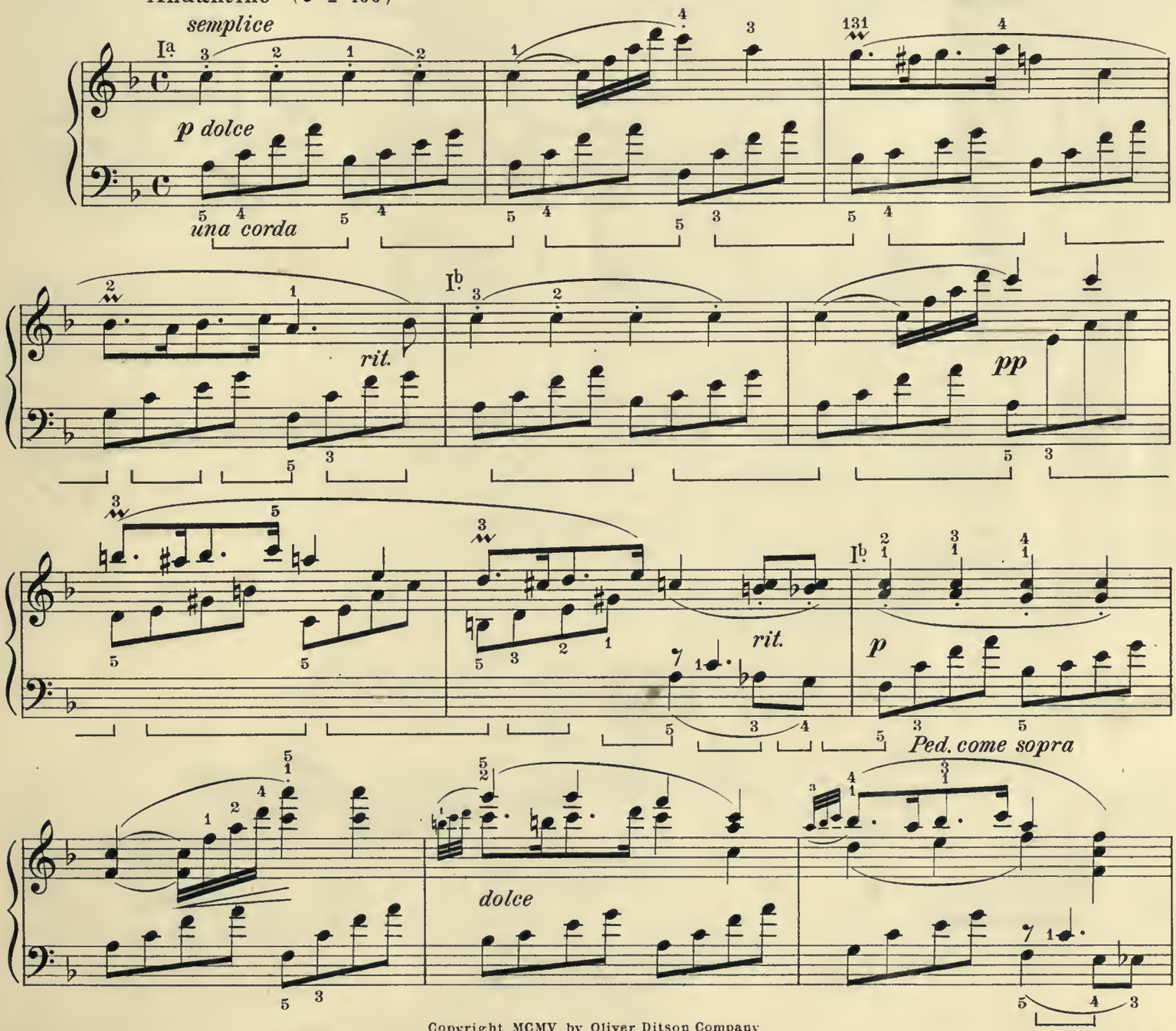
# SERENADE

This charming composition, a song without words of the purest type, is worthy of a lasting place in the pianist's repertoire. Songful, pervaded by repose, well-contrasted, withal delicate and spiritual,it is a fine study in expression. The accompaniment must be unobtrusively continued. The mordent must be *added delicately to the melody;* it is essentially an embellishment. It is made invariably with the given tone and *the next scale tone* above. In the performance the resulting three-note group must be played rapidly but not so as to become unrelated to the melody. The trills (Part II) may be played more rapidly after the work is thoroughly familiarized. In measure 11-and elsewhere-play the three-note group before the beat.

Students who have studied the form outlines given in the preceding books of Tapper's Graded Piano Course will recognize this composition as a Ternary. Following is the plan of structure:

| | |
|---|---|
| Part I | A Period (4+4) ending in A minor |
| | A Period (4+4) ending in F major |
| Part II | 18 measures. |
| Part III (Part I) | A Period (4+4) ending in A minor |
| | A Period (4+4) originally in F major, but here turned into D minor to divert the thought; permitting it to wander for six measures, thus forming a Coda — which ends in F major. |

Andantino (♩ = 100)

AGATHE BACKER GRÖNDAHL

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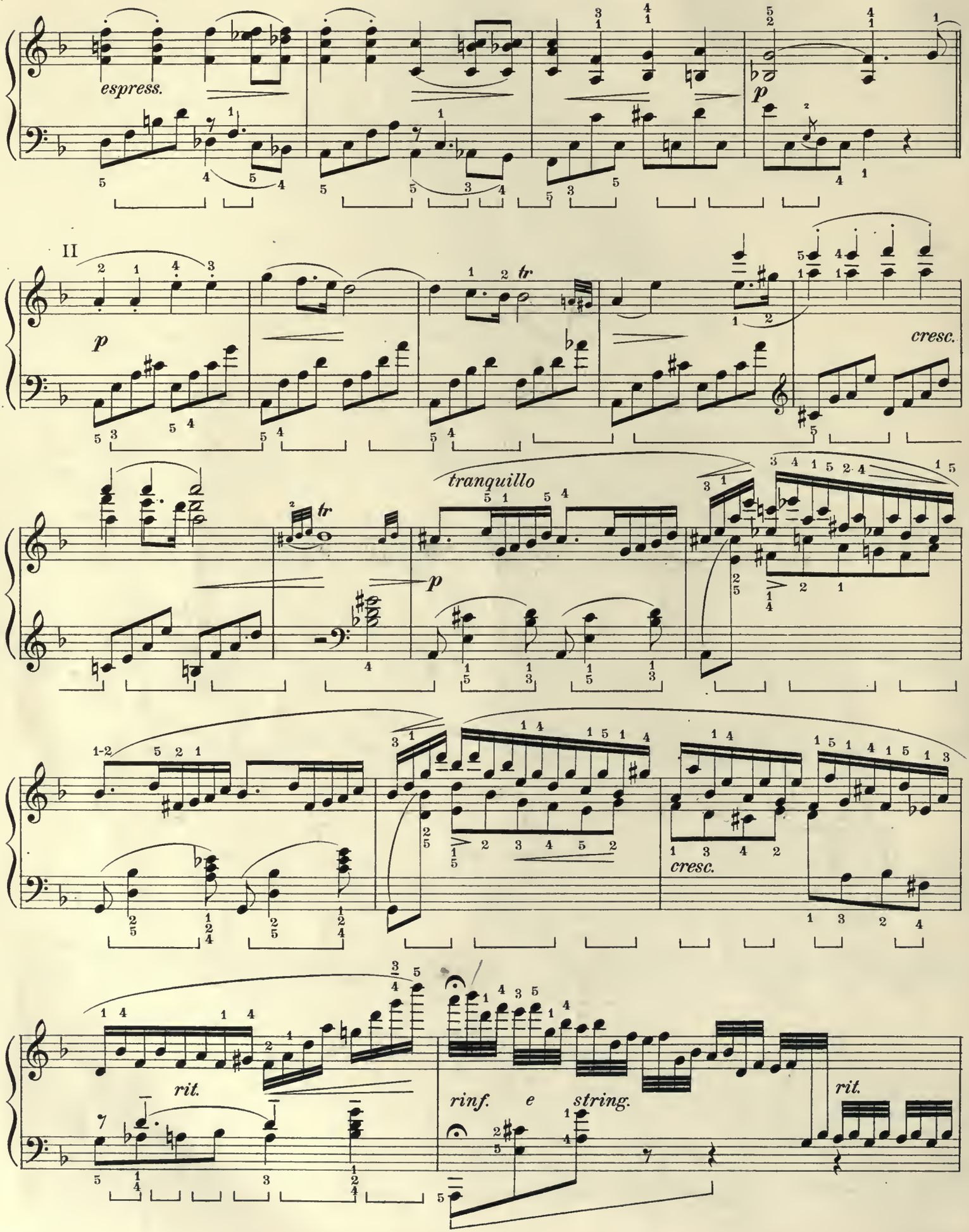
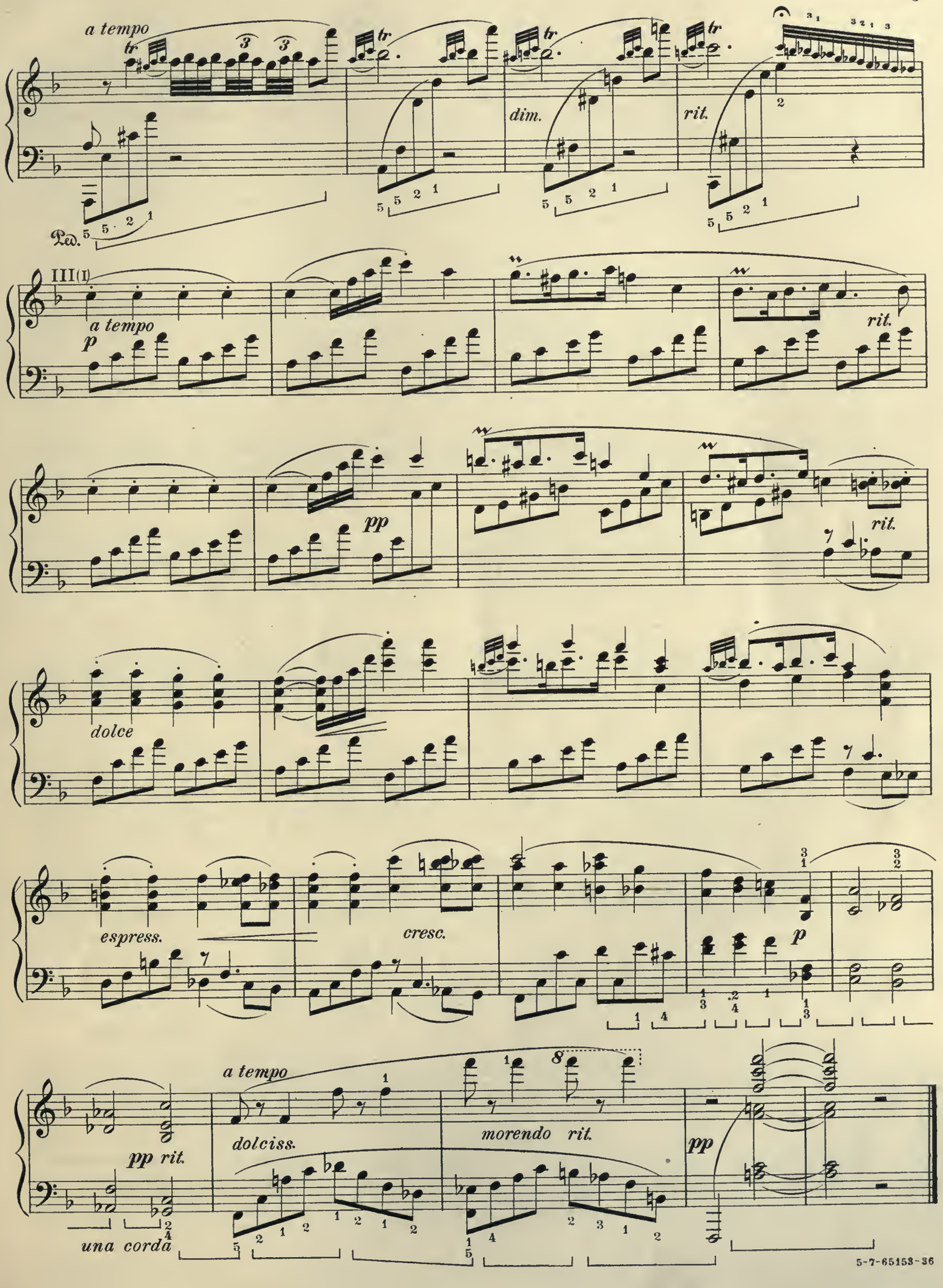

espress.
p
II
p
tr
cresc.
tranquillo
p
tr
cresc.
rit.
rinf. e string.
rit.


a tempo
tr
dim.
rit.
Ped.
III(I)
a tempo
p
rit.
pp
rit.
dolce
espress.
cresc.
p
a tempo
pp rit.
una corda
dolciss.
morendo rit.
pp

# CHANSONNETTE

Chansonnette, diminutive of Chanson, a song. "The French *Chanson*," says Dr. Rieman, "can be traced back to the songs of the Trouvères (Troubadours)" Originally written for the voice, with accompaniment, the term has of late been freely used and may indicate, as here, a joyful song-like melody, simply accompanied and all arranged for piano solo.

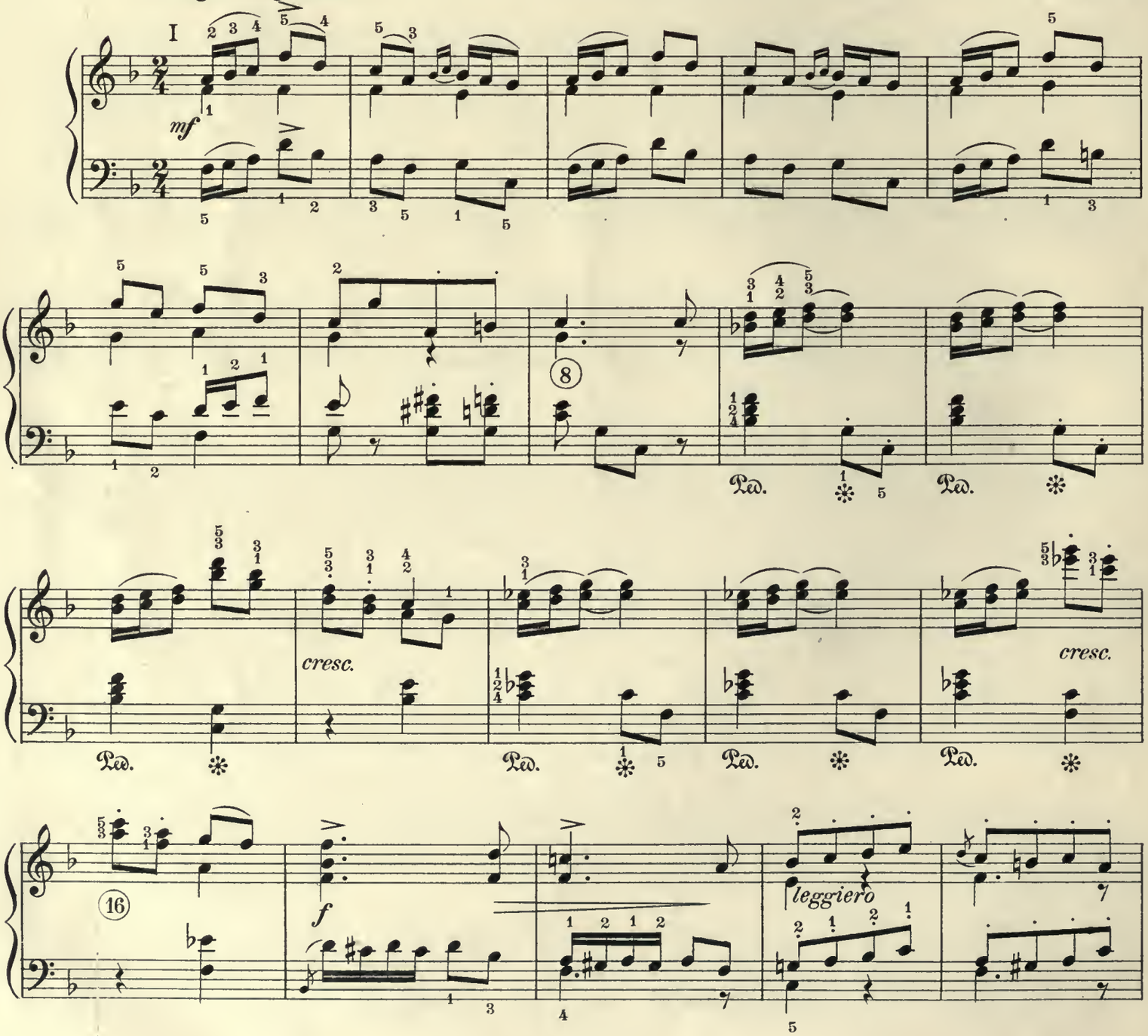
The Form divisions are as clearly set forth as the stanzas of a song. The Ternary Form is shown by the Roman numerals. The subdivisions are:-

Part I a- measures 1 to 8.
b- „ 9 „ 16.
c- „ 17 „ 24 to 28 (four measures leading back to F)
a- „ 29 „ 36.

Part II may be subdivided thus:-
a- measures 1 to 8.
b- „ 9 „ 16.
c- „ 17 „ 24.

Part III is a return of Part I somewhat modified for conclusion.

Allegretto giocoso

JAMES H. ROGERS, Op. 24, № 3

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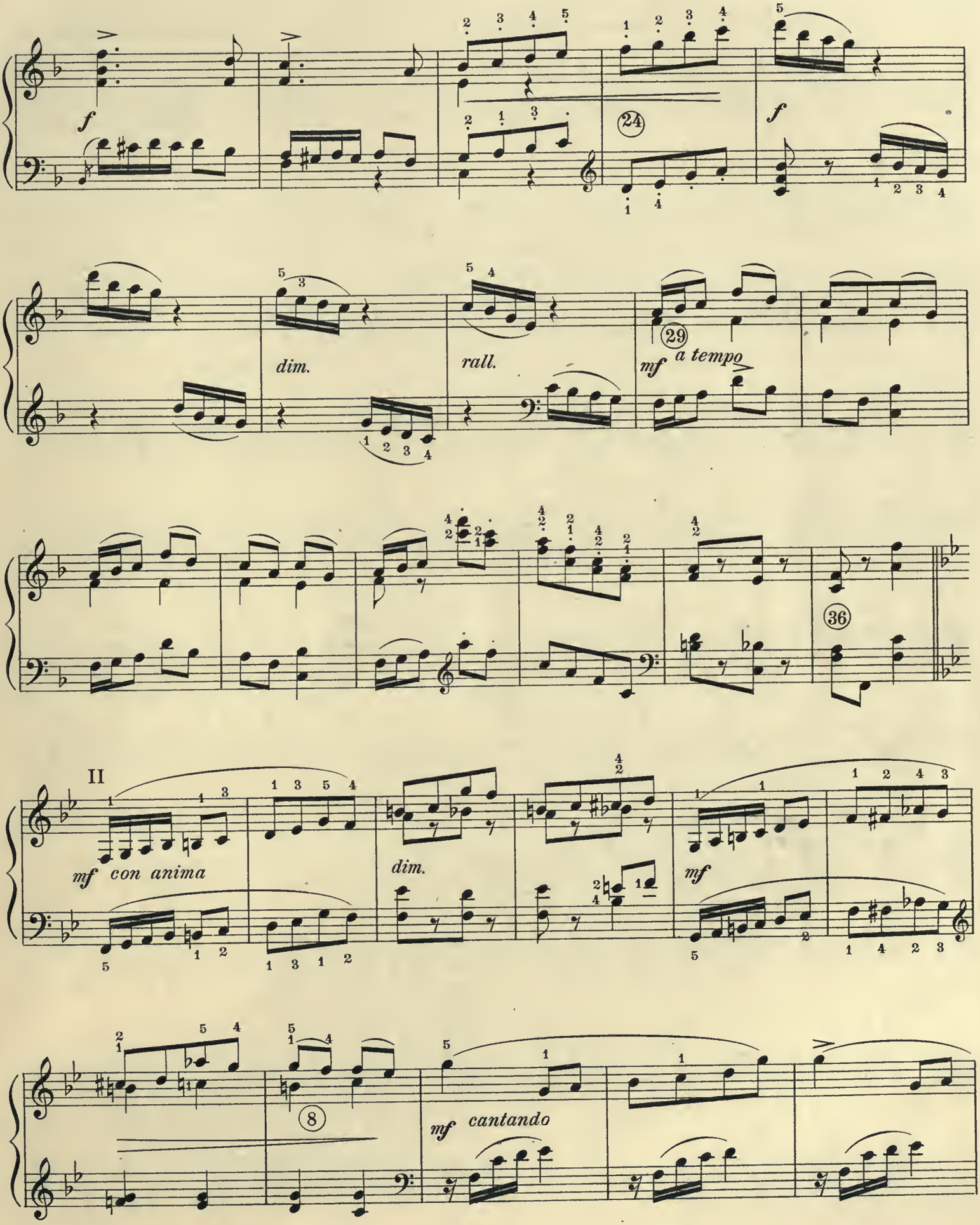
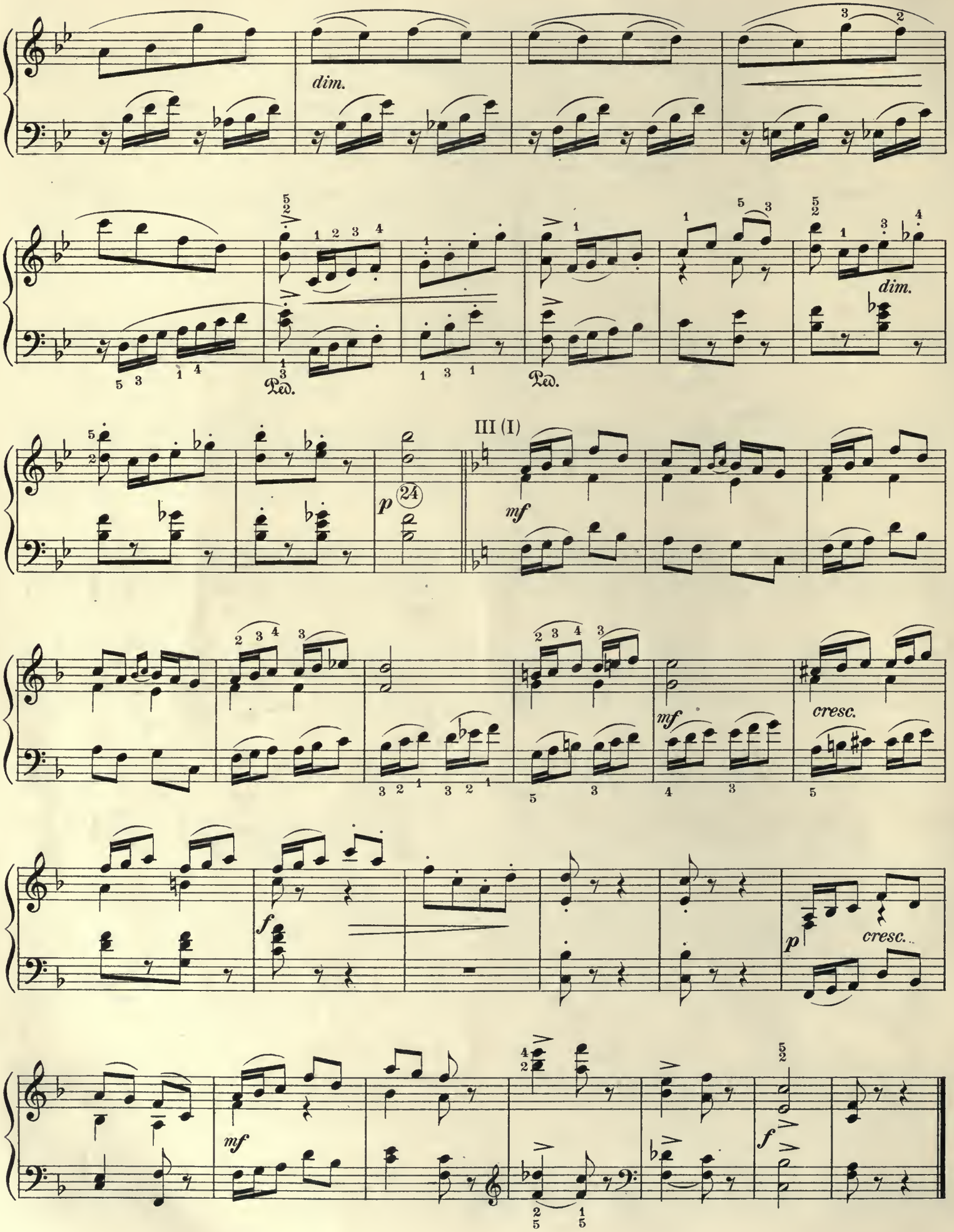
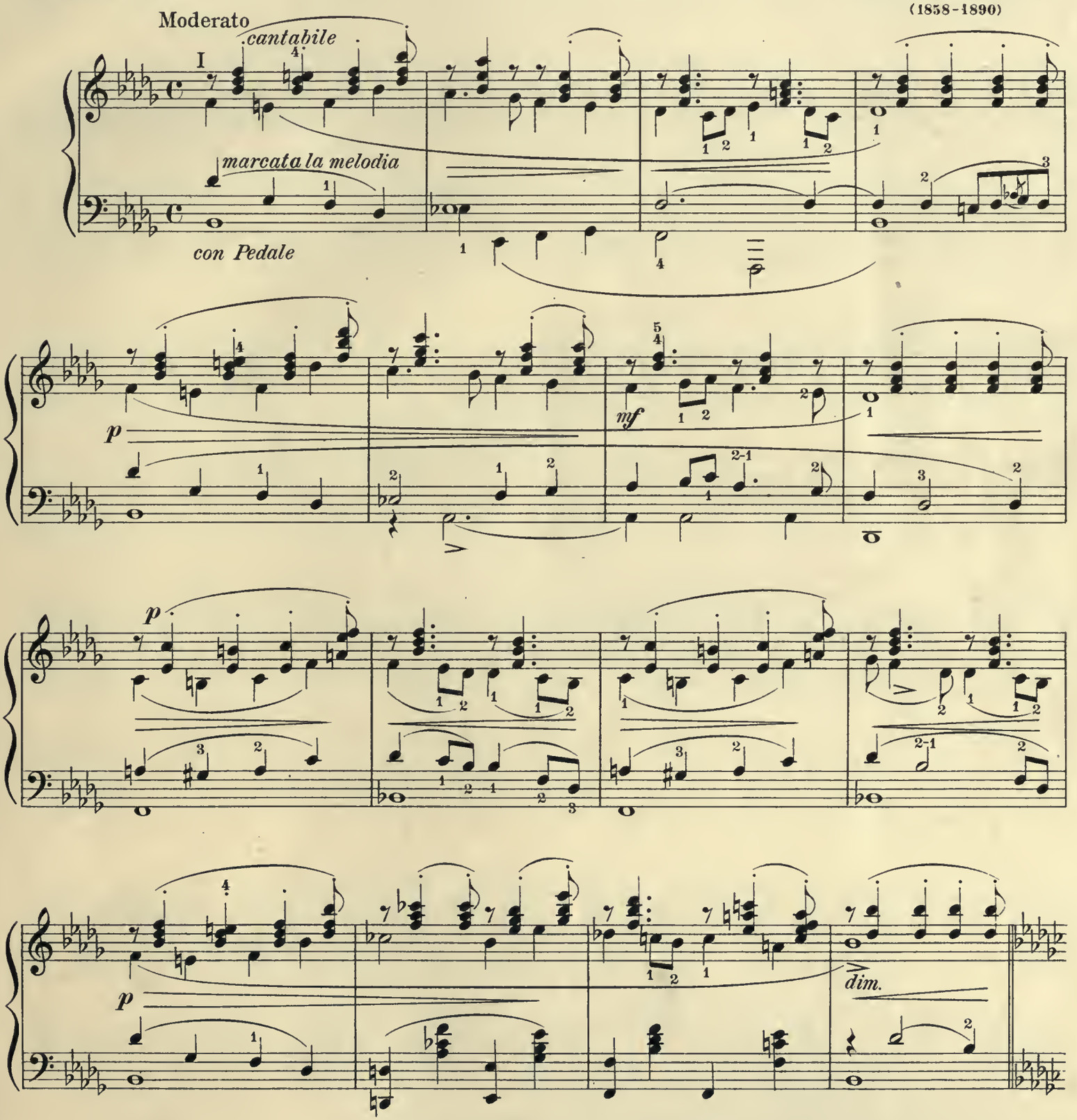

f
24
f
dim.
rall.
29
mf a tempo
36
II
mf con anima
dim.
mf
8
mf cantando

dim.
Ped.
Ped.
dim.
p
24
III (I)
mf
mf
cresc.
f
p
cresc.
mf
f

# A D I E U

## (MÉLODIE)

The form is a simple Ternary, as is indicated by the numerals. The melody must stand out clearly in whatever part it lies. Genari Karganoff, born in 1858, was a pupil of Reinecke and Brassin. He died in 1890.

*Fingered by John Orth*

GENARI KARGANOFF
(1858-1890)

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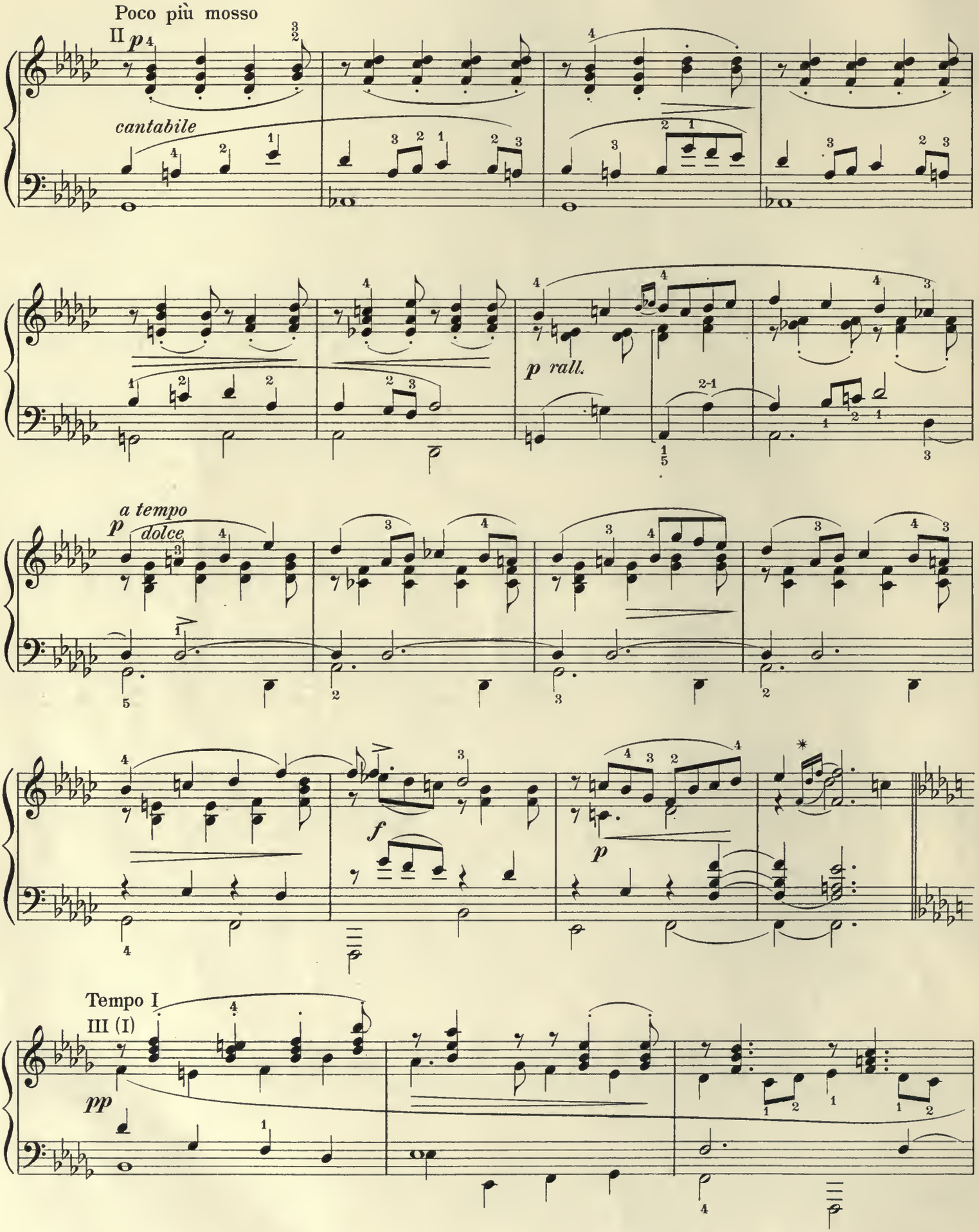
* *The (apparent) notes of embellishment are merely the chord tones entering in arpeggiated form. The upper F is played on the second beat; the two preceding tones enter just before it.*

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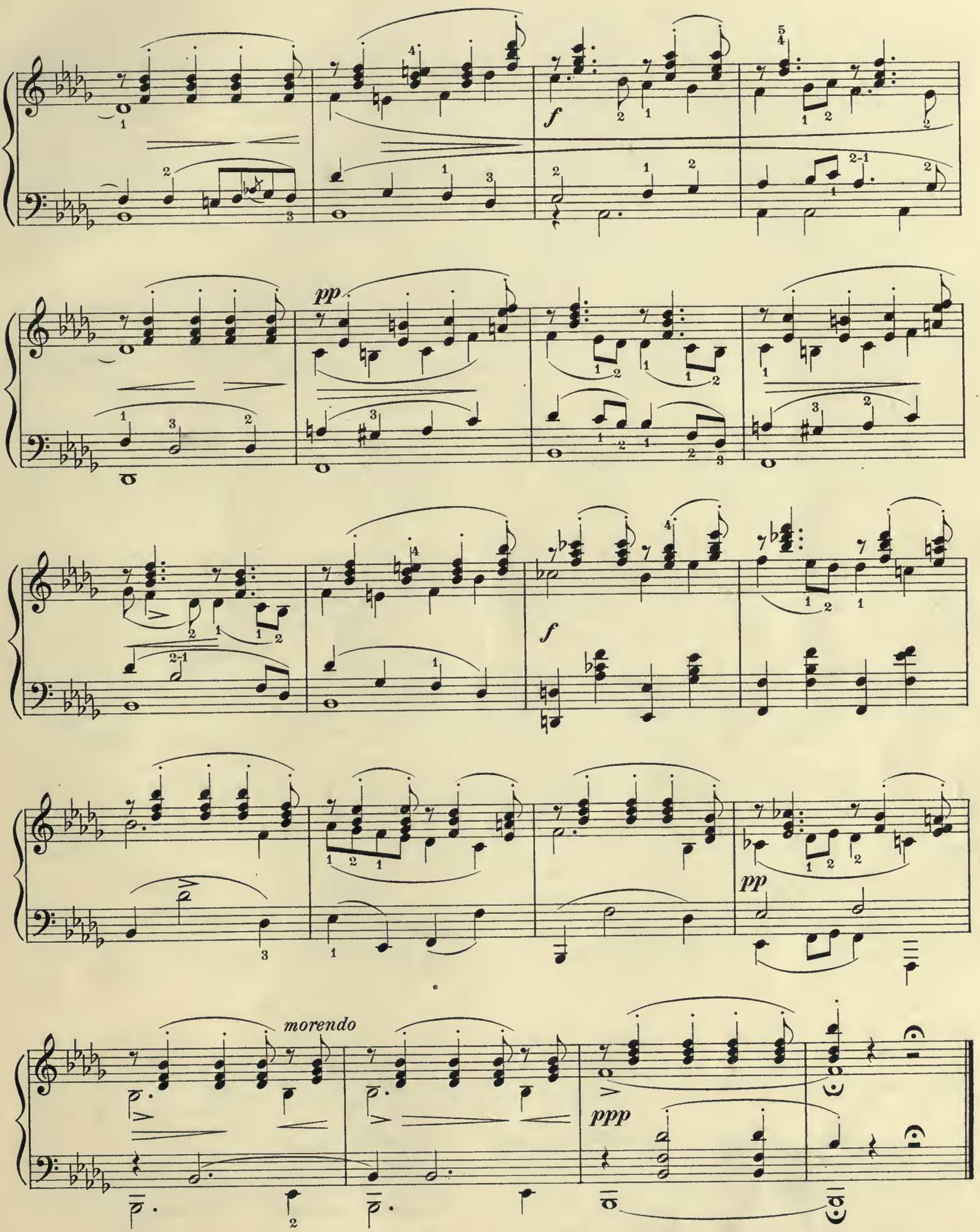
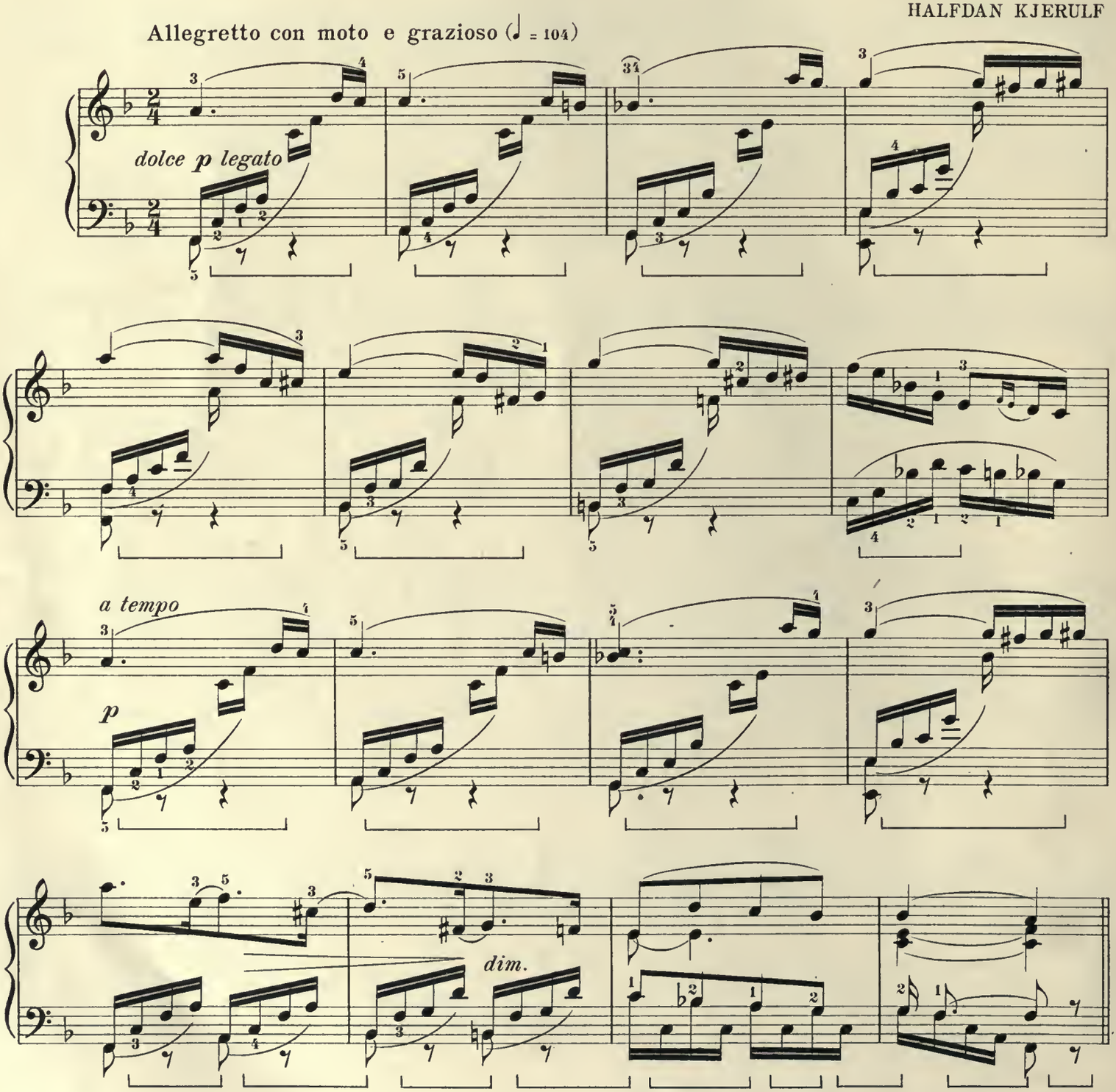

f
pp
f
pp
morendo
ppp

# SPRING SONG

It is well worth the student's time and effort to take up this work in the Third Grade and prepare for finishing it a little later on. It is one of the most artistic and agreeable classics of recent writers for the piano. Essentially a lyrical composition, the composer has given it so rich and varied a setting that it loses none of its song quality in assuming a distinctive place in piano literature. The pupil of this Grade will find no difficulties technically that are not within his capability. All instances of the use of the octave are in positions that are easy. In many instances the octave group with a singing tone may be sustained by the pedal.

The player must remember that this composition *is essentially a song*. At times the song is for one voice; again for two or more voices.

HALFDAN KJERULF

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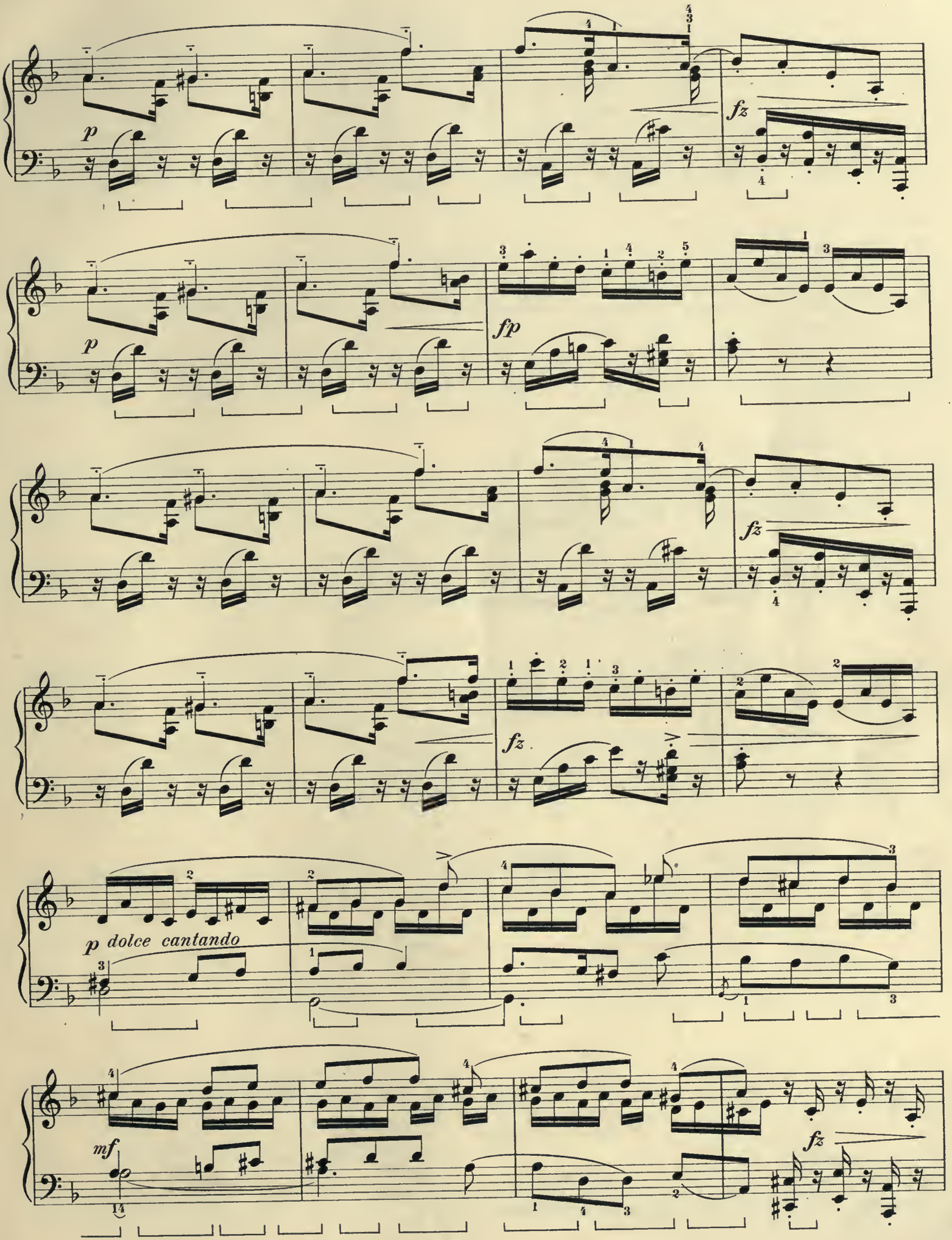
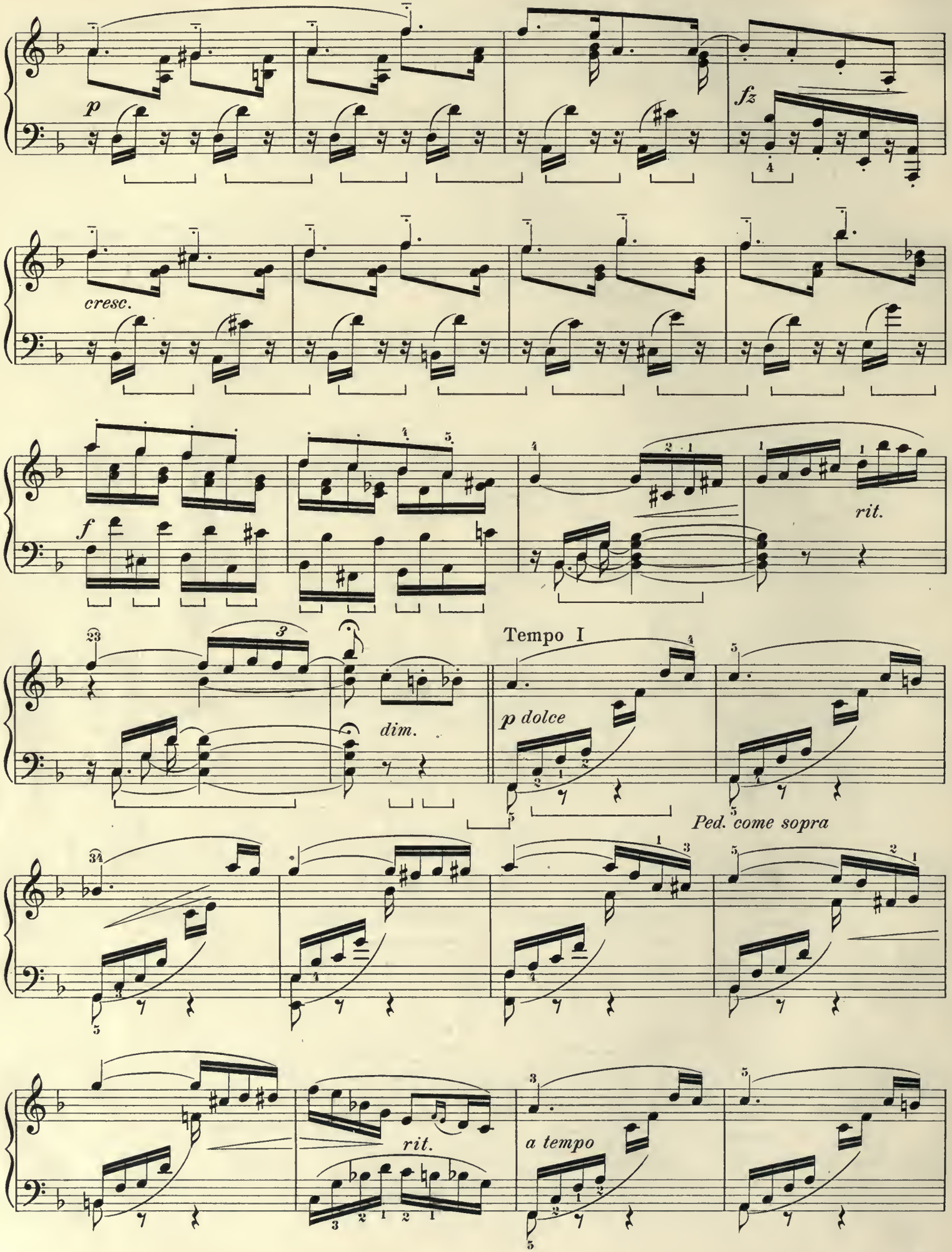
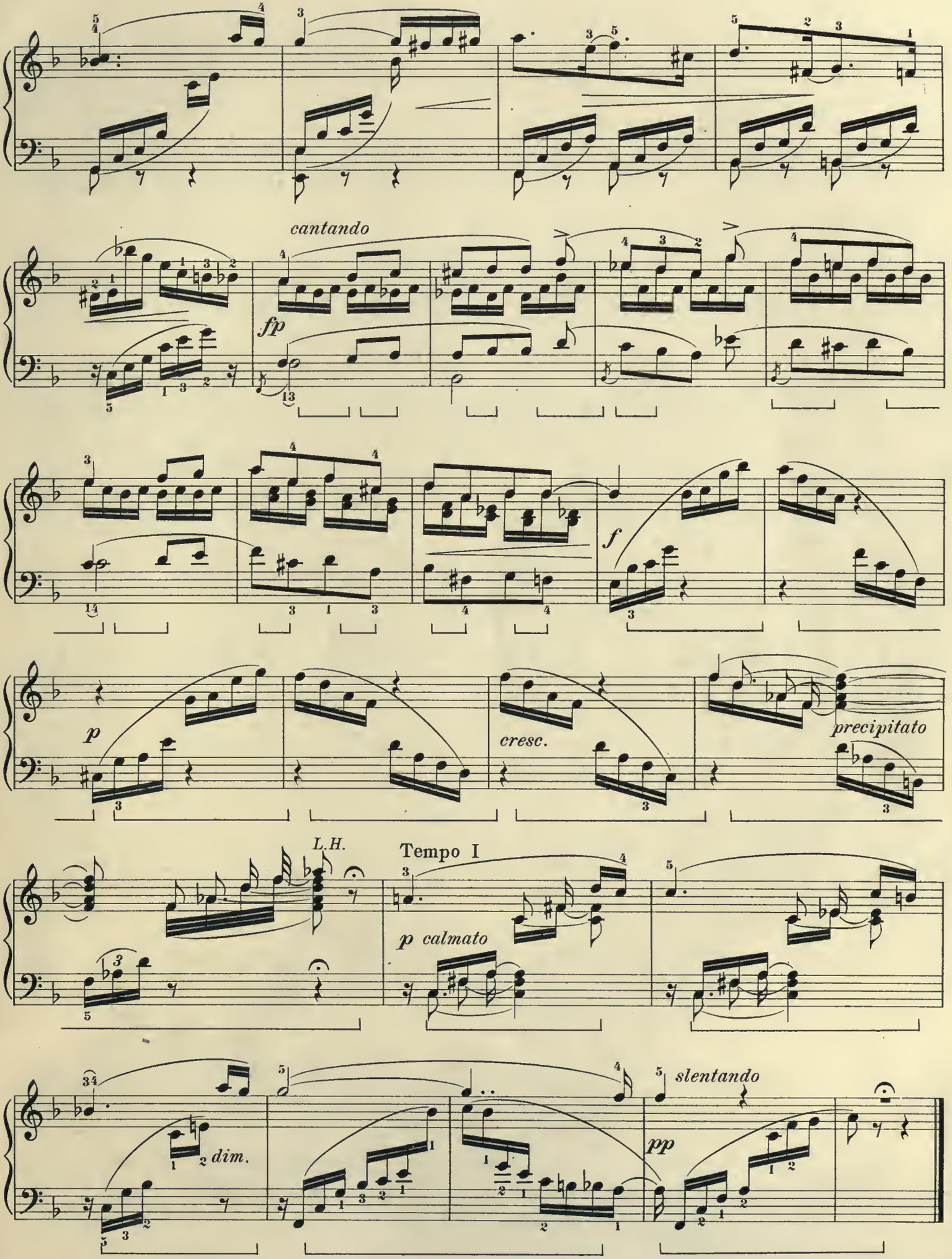
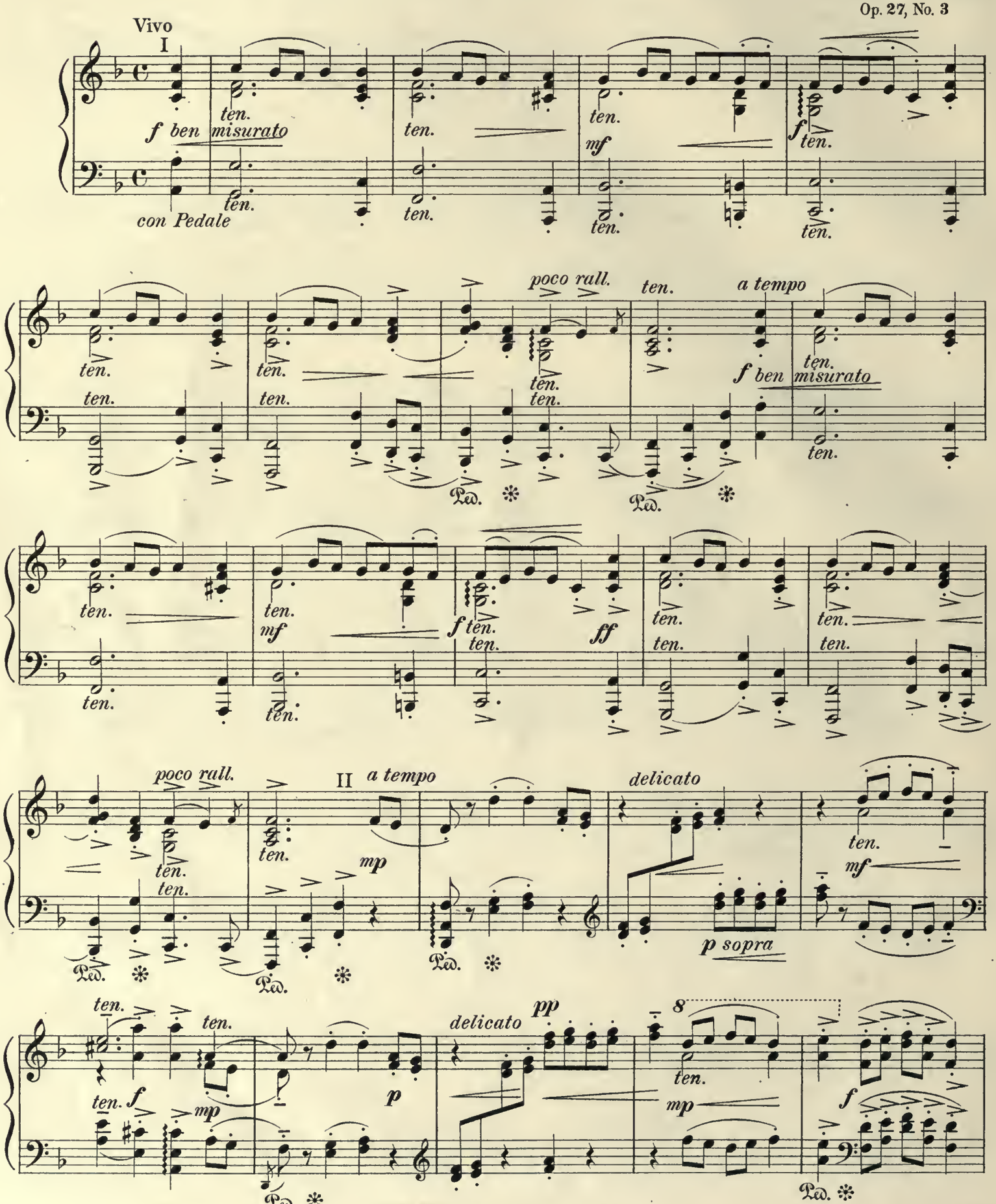

p
fz
p
fp
fz
fz
p dolce cantando
mf
fz

p
fz
cresc.
f
rit.
dim.
Tempo I
p dolce
Ped. come sopra
rit.
a tempo

cantando
fp
f
p
cresc.
precipitato
L.H.
Tempo I
p calmato
dim.
slentando
pp

*To Emil Sauer*

# GAVOTTE MODERNE

STEPÁN ESIPOFF
Op. 27, No. 3

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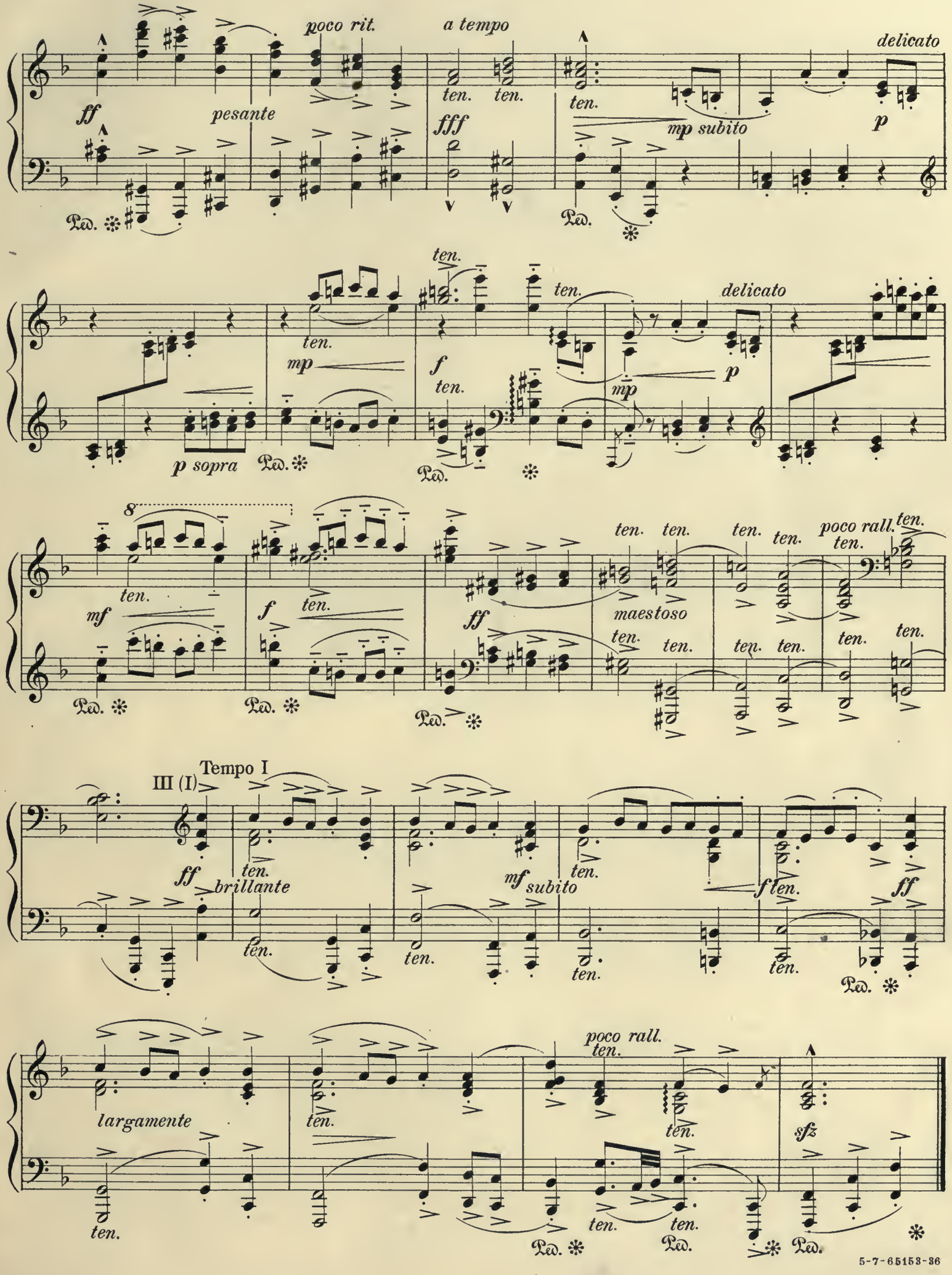
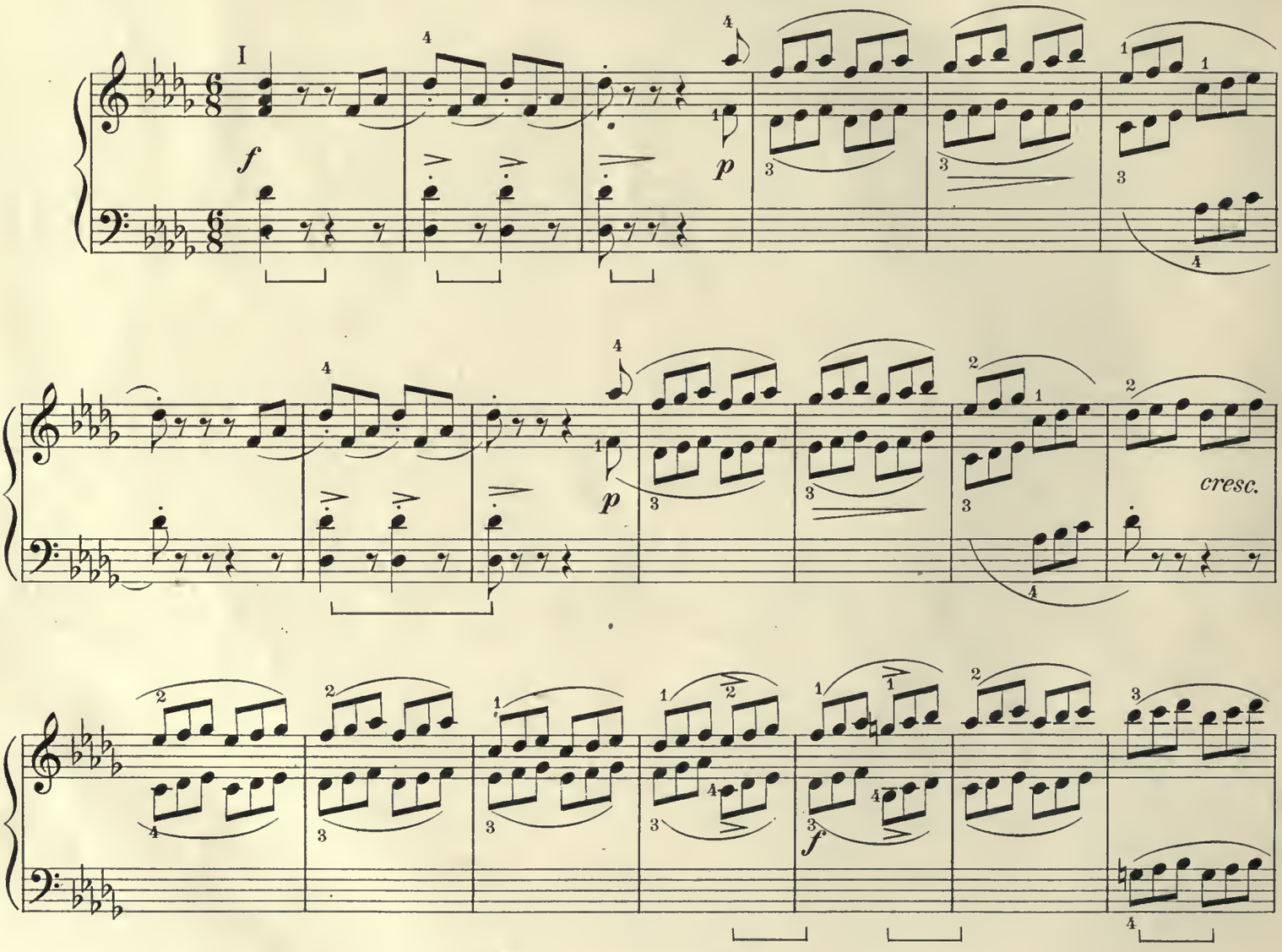

poco rit.
a tempo
delicato
ff
pesante
fff
mp subito
p
Ped.
ten.
mp
f
p sopra
mf
maestoso
poco rall.
Tempo I
III (I)
brillante
largamente
sfz

# PRESTISSIMO

Though somewhat simpler than the average of the Compositions of this volume, this brilliant Prestissimo of the 17th century will be found a valuable, as well as pleasing number for the repertoire. Its simplicity, freshness, and tunefulness together with its bubbling good humor give it a merry atmosphere. It is built on the Early Sonata Allegro form, passing from the key of the Principal Theme (here, D flat major) to the key of the Dominant at the first double bar; thence from the key of the dominant back to the key of the tonic (final double bar). Taken on the whole the Form is Ternary as is indicated by the numerals on the music. Furthermore, like a Ternary, Parts I and III have much identity and similarity. Part II is digressive. Part I (and likewise Part III) may be subdivided as is indicated on the music. This makes a four-fold division, thus:-

| Part I | Part II | Part III (I) |
|---|---|---|
| Principal Theme (D♭) | Development | Principal Theme (D♭) |
| Transition | | Transition (without modulation) |
| Second Theme (A♭) | | Second Theme (in D♭) |
| Conclusion (A♭) | | Conclusion (in D♭) |

F. TURINI

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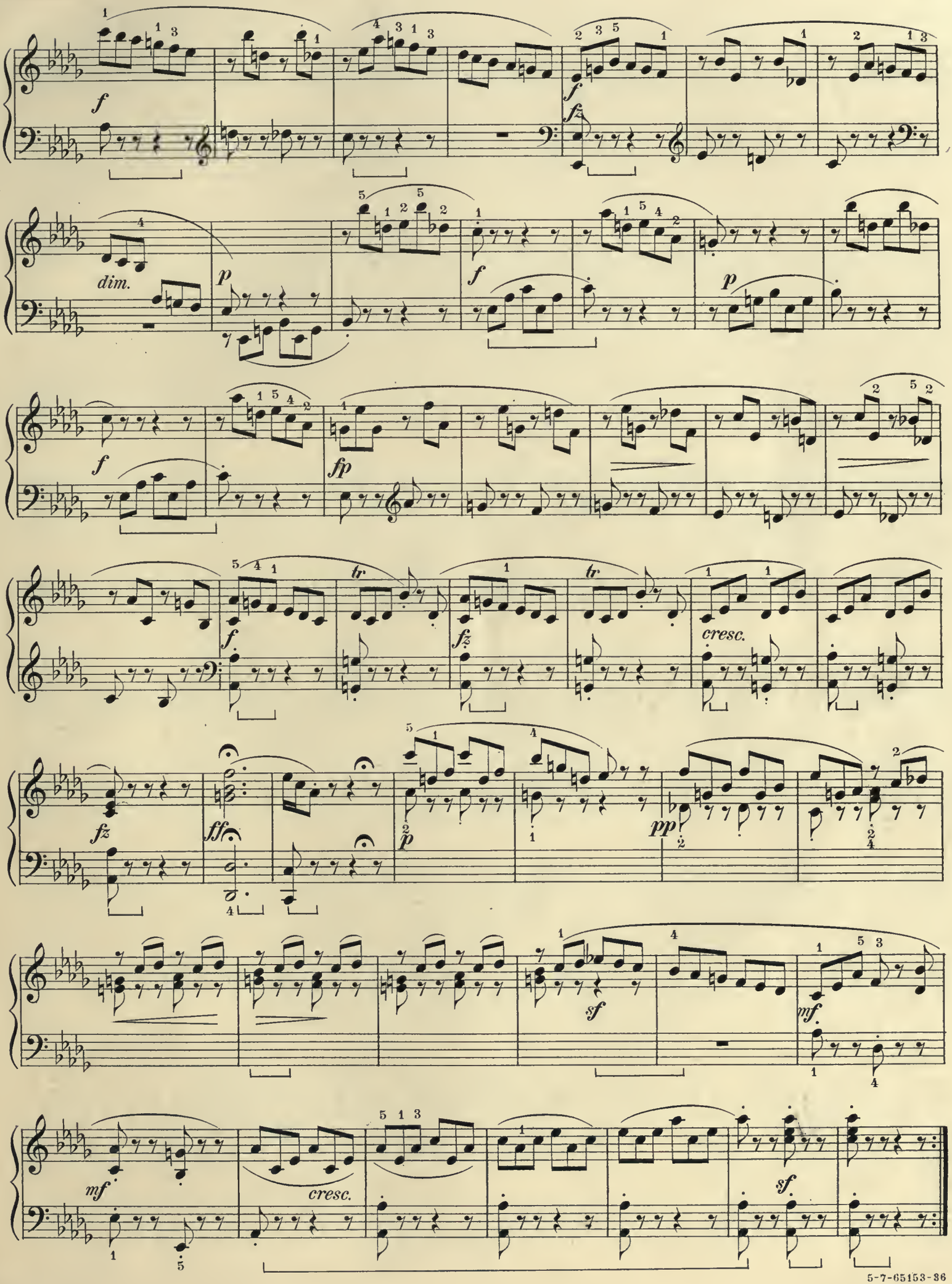
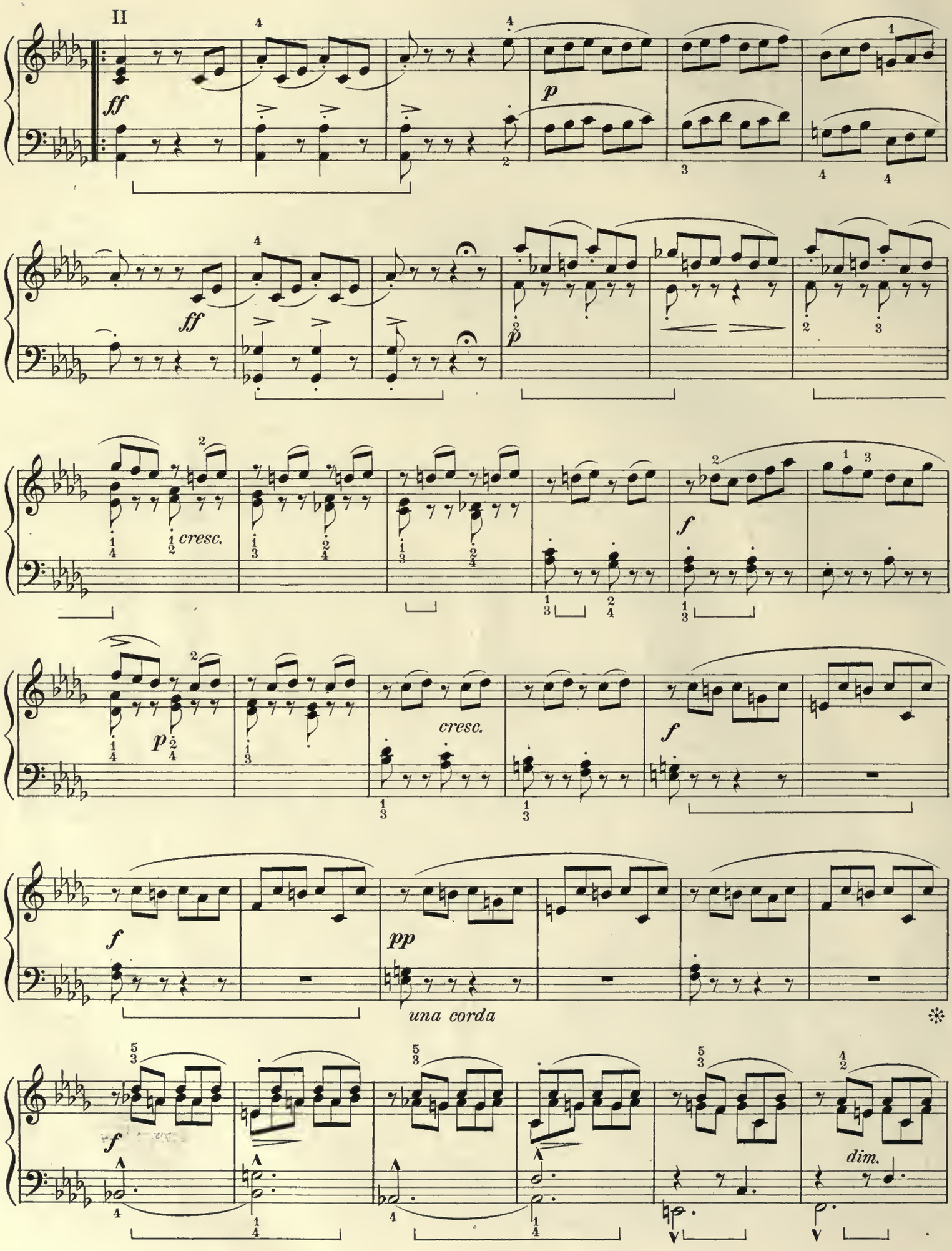
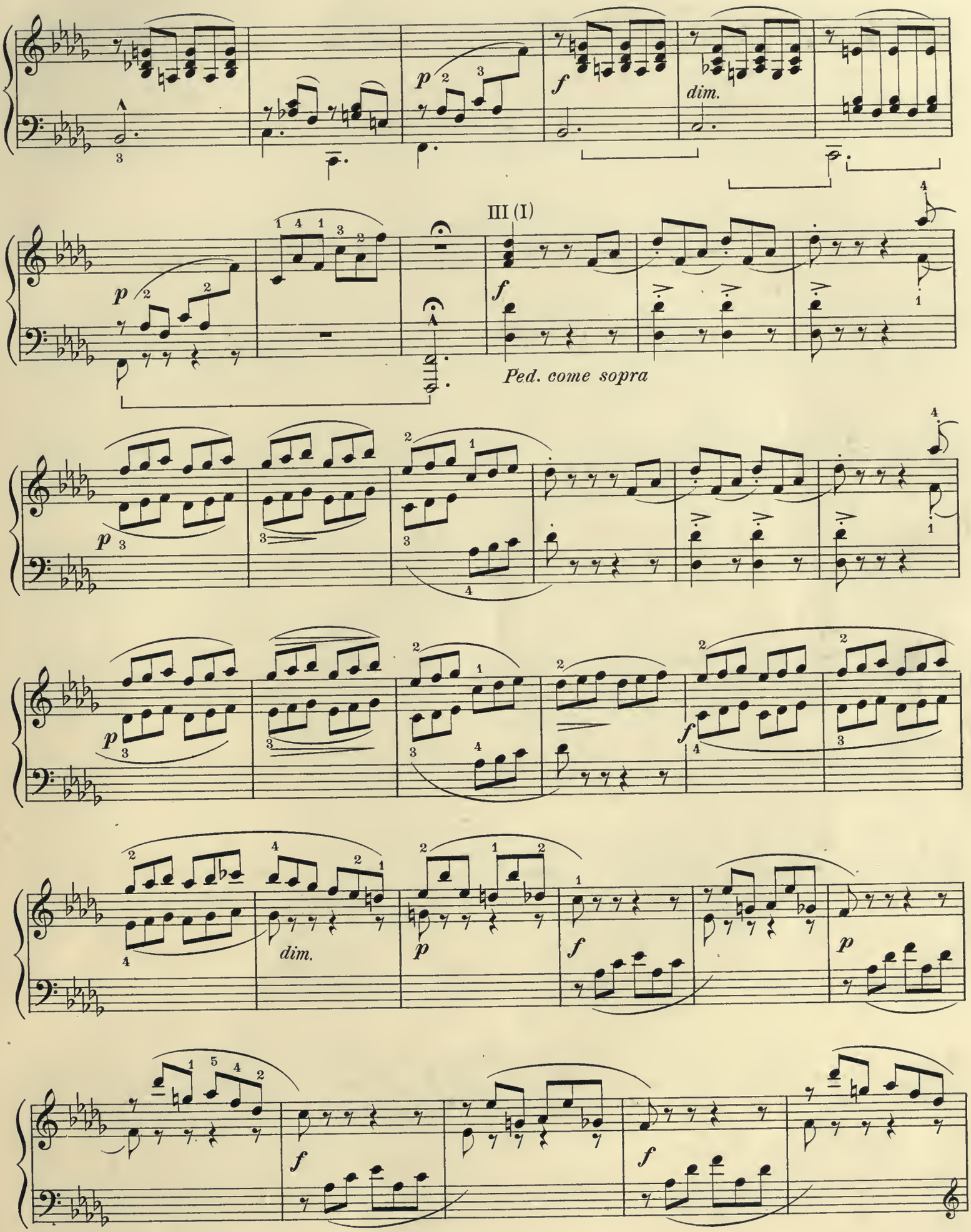
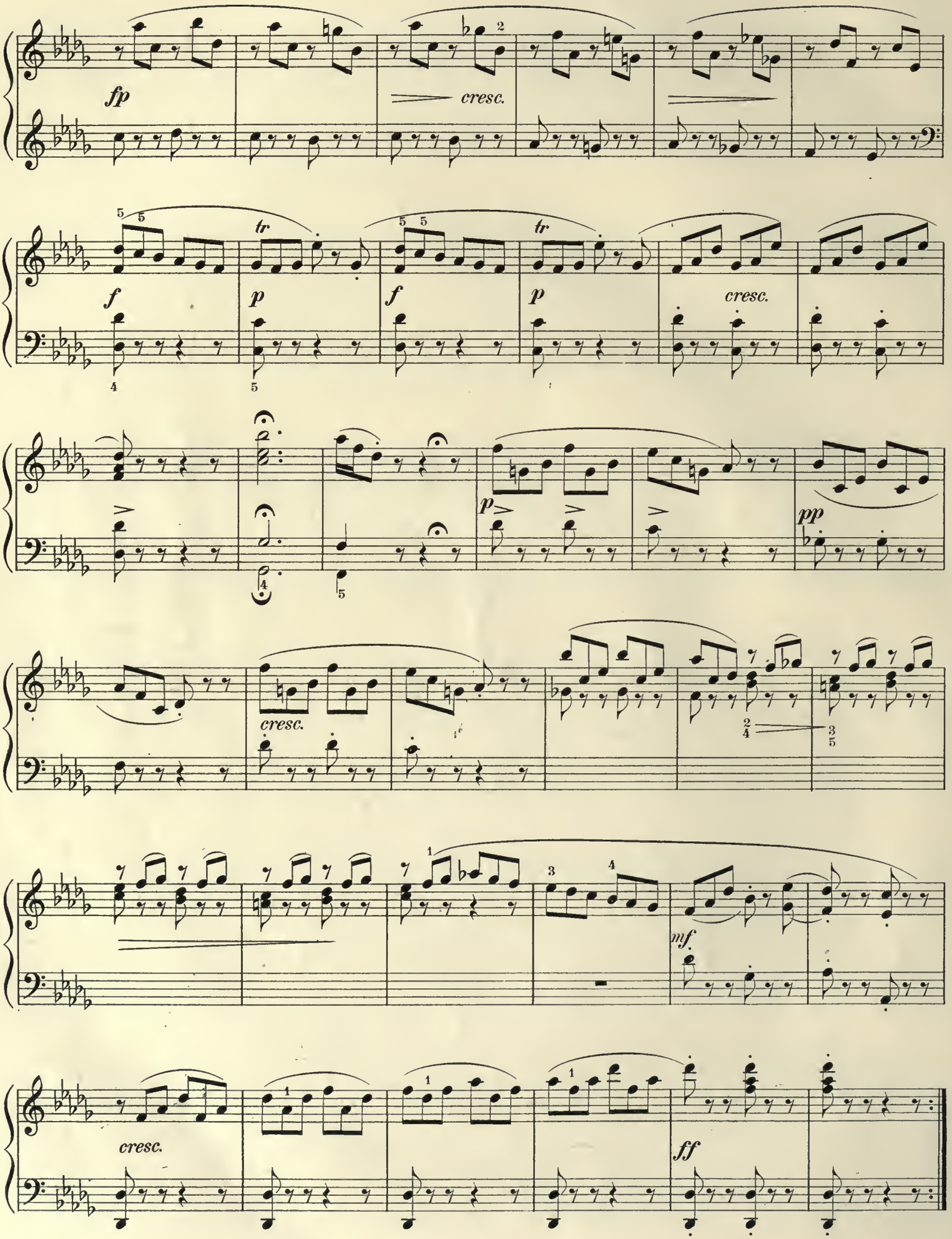

f
fz
dim.
p
f
p
f
fp
f
tr
fz
tr
cresc.
fz
ff
p
pp
sf
mf
mf
cresc.
sf

II
ff
p
ff
p
cresc.
f
p
cresc.
f
f
pp
una corda
f
dim.

dim.
III (I)
Ped. come sopra
dim.


fp
cresc.
tr
f
p
cresc.
pp
mf.
ff

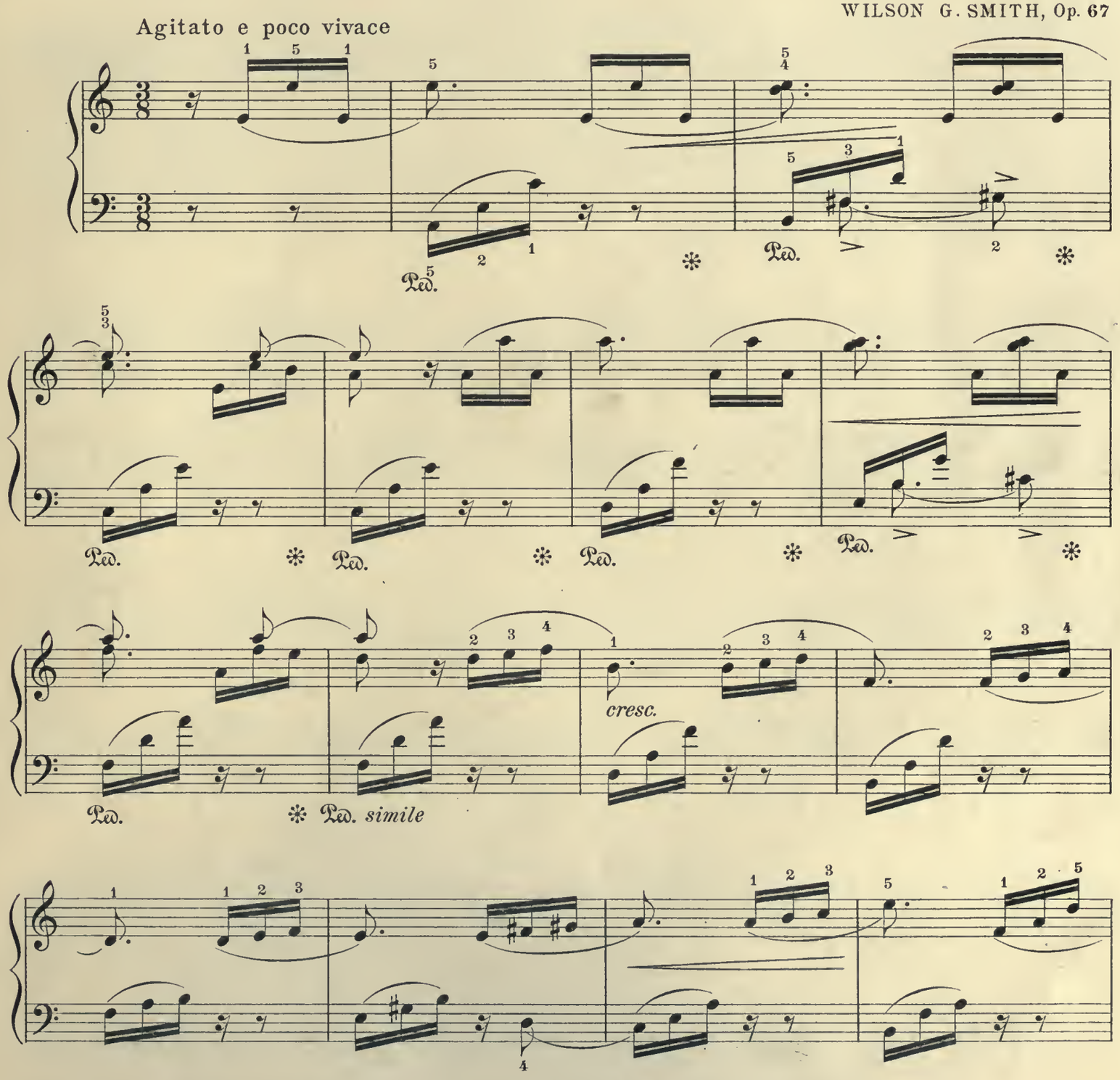
# ETUDE-ARABESQUE

This especially beautiful Etude, by a distinguished American Composer, should find a permanent place in the young pianist's repertoire, as an illustration of a daintily conceived melody, naturally harmonized, effectively contrasted in its different portions, and adequately developed without ever for a moment losing the intimate charm of its opening measures. While there are climax points, they are well sustained and in good proportion. The Form is Ternary, the first natural division being that by keys, thus:-

Part I In A minor
Part II In A major
Part III (I) In A minor

As previously illustrated these Parts may be subdivided; this the student should do, as a preliminary study to performance and memorizing.

WILSON G. SMITH, Op. 67

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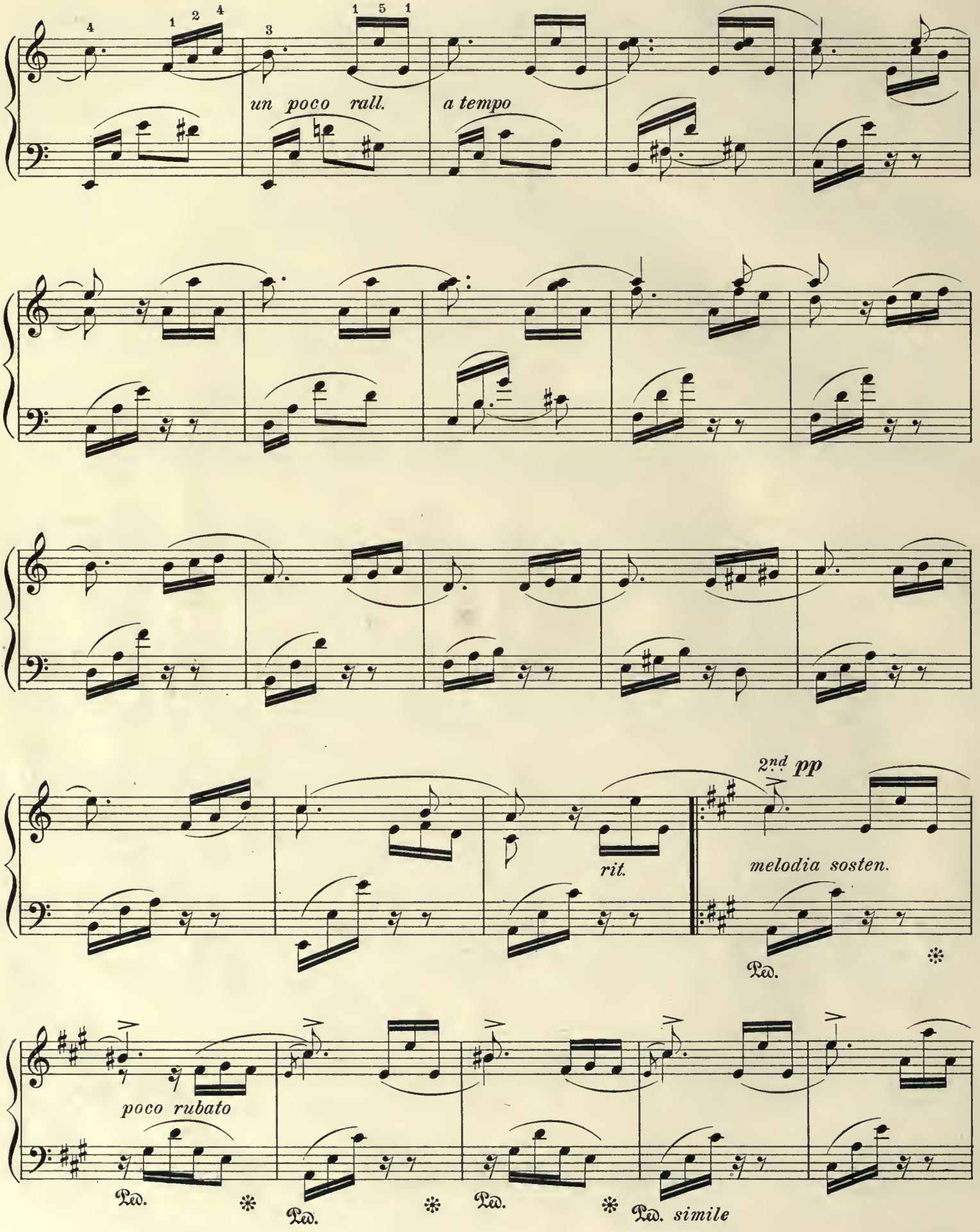
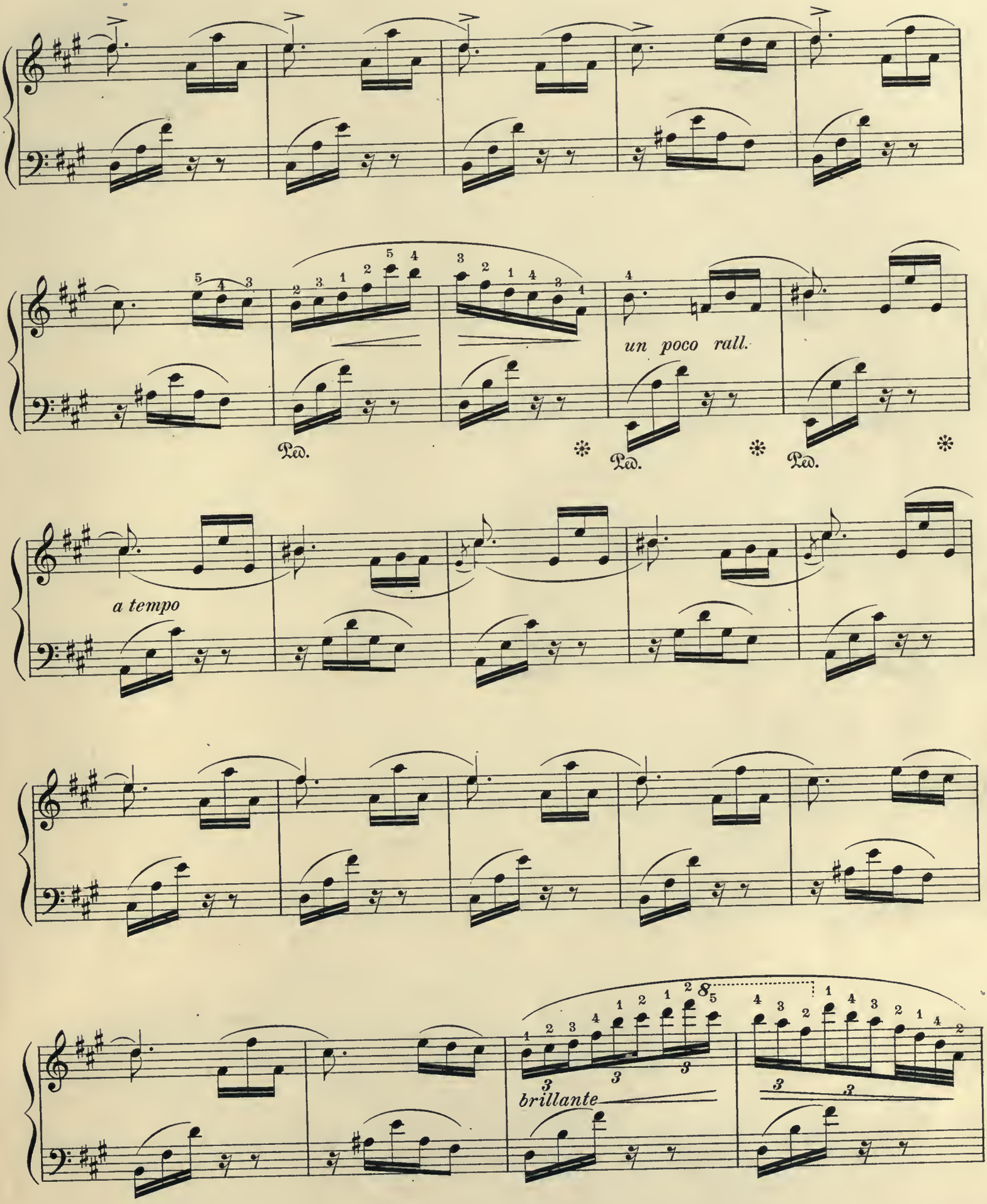
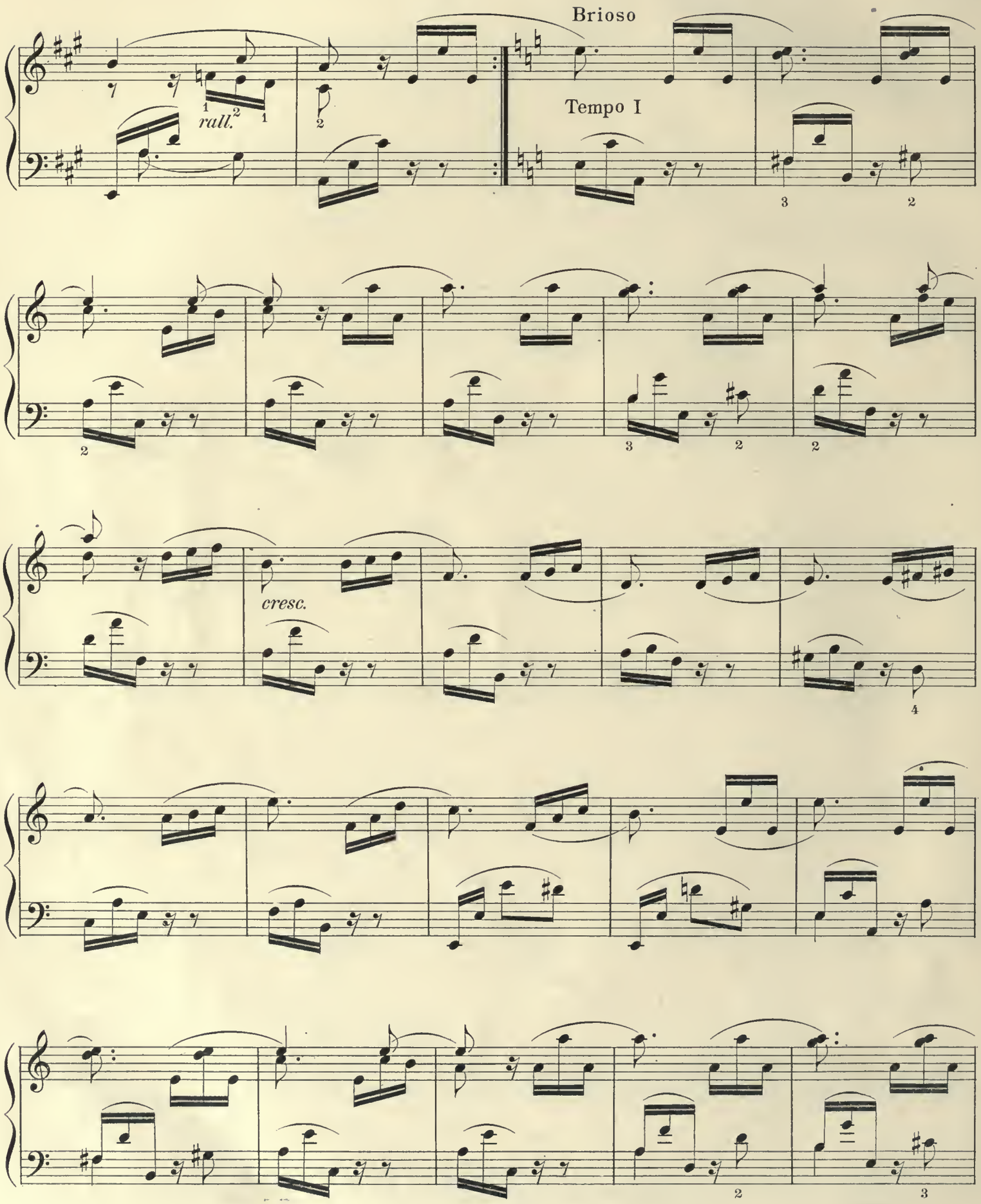
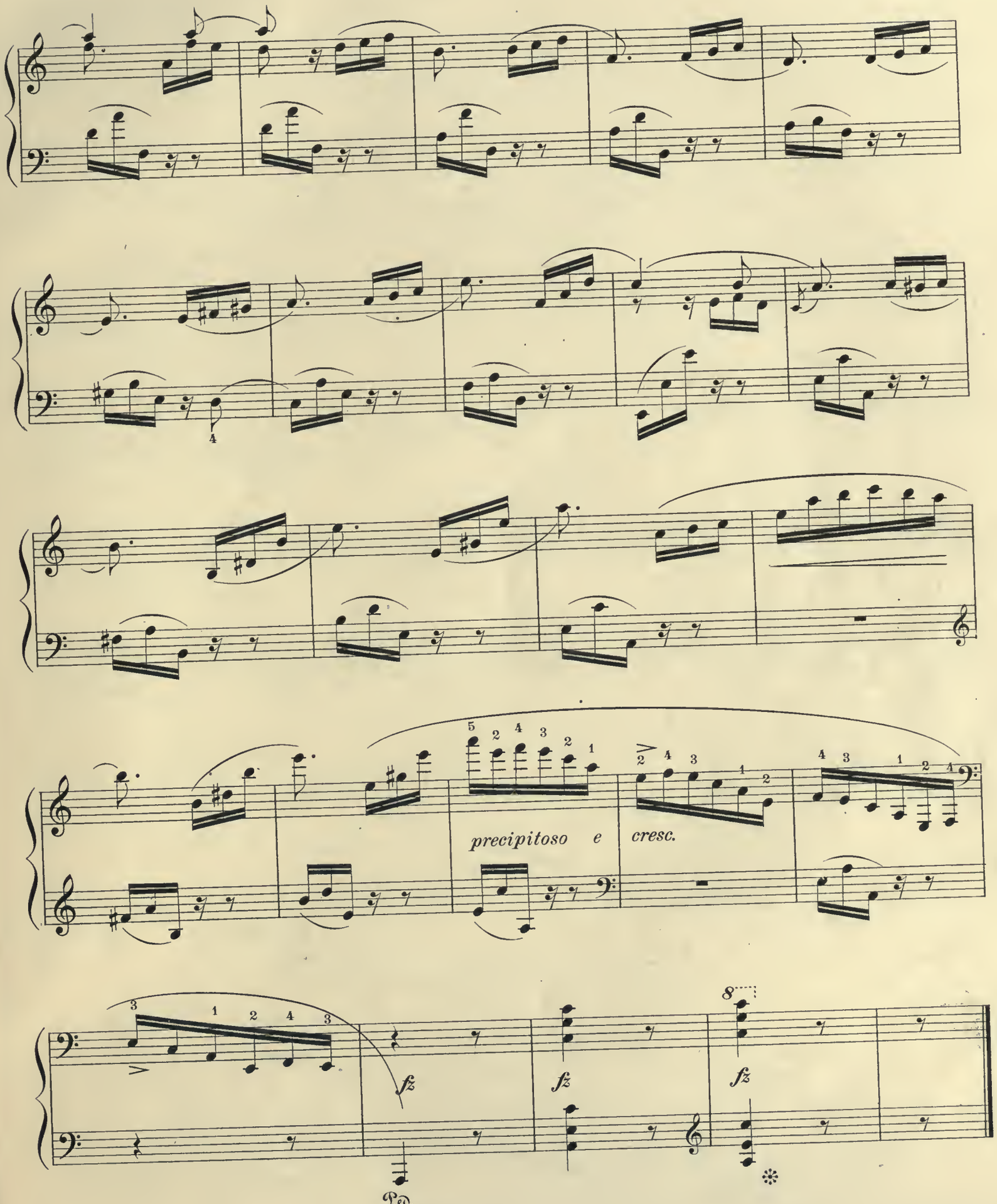

un poco rall.
a tempo
2nd pp
rit.
melodia sosten.
Ped.
poco rubato
Ped.
Ped.
Ped.
Ped. simile

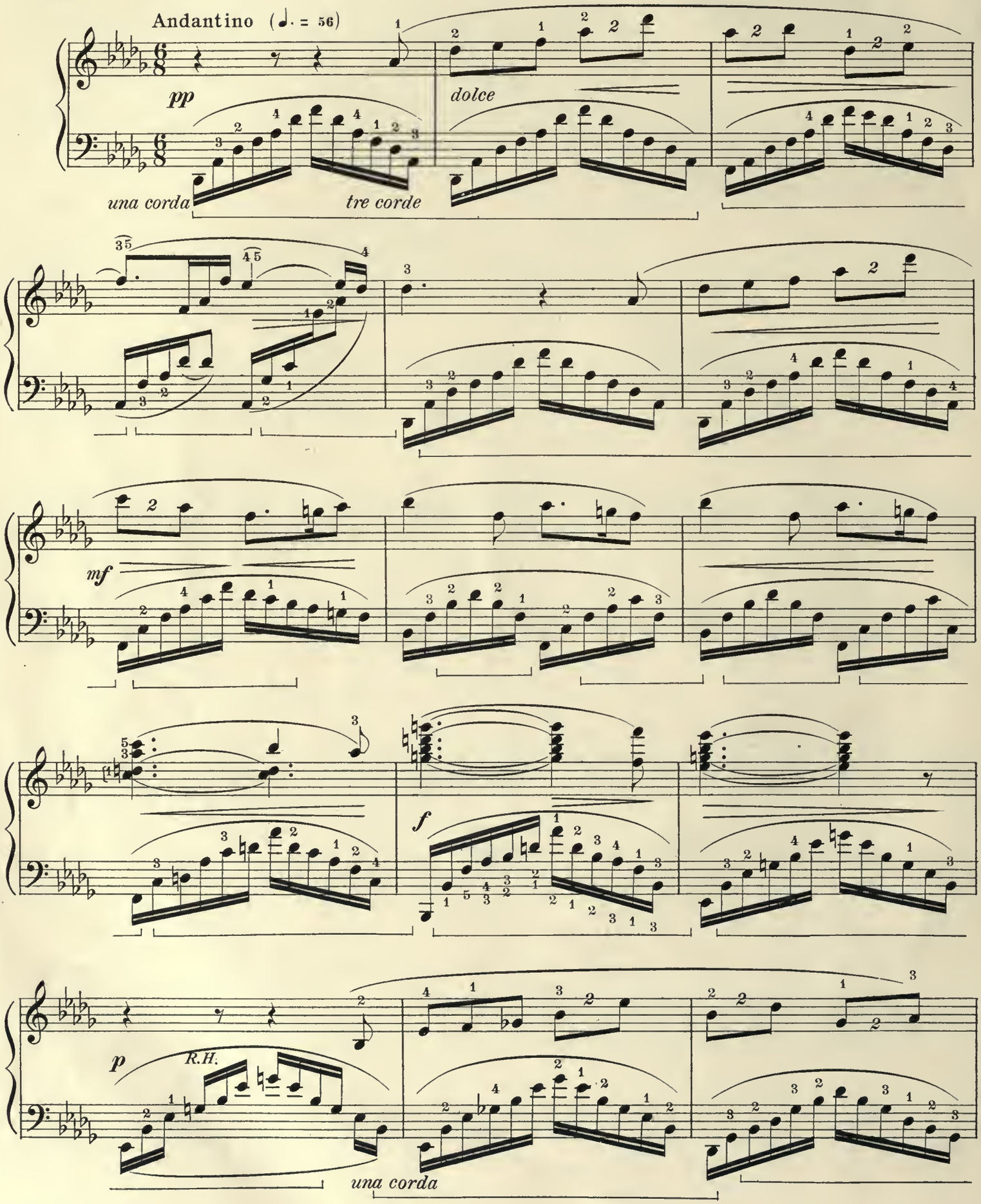

un poco rall.
Ped.
Ped.
Ped.
a tempo
brillante


Brioso
Tempo I
rall.
cresc.


precipitoso e cresc.
fz
fz
fz
8
Ped.

# SERENADE
## (STÄNDCHEN)

*Edited by*
*Bertha Feiring Tapper*

CHRISTIAN SINDING
Op. 33, No. 4

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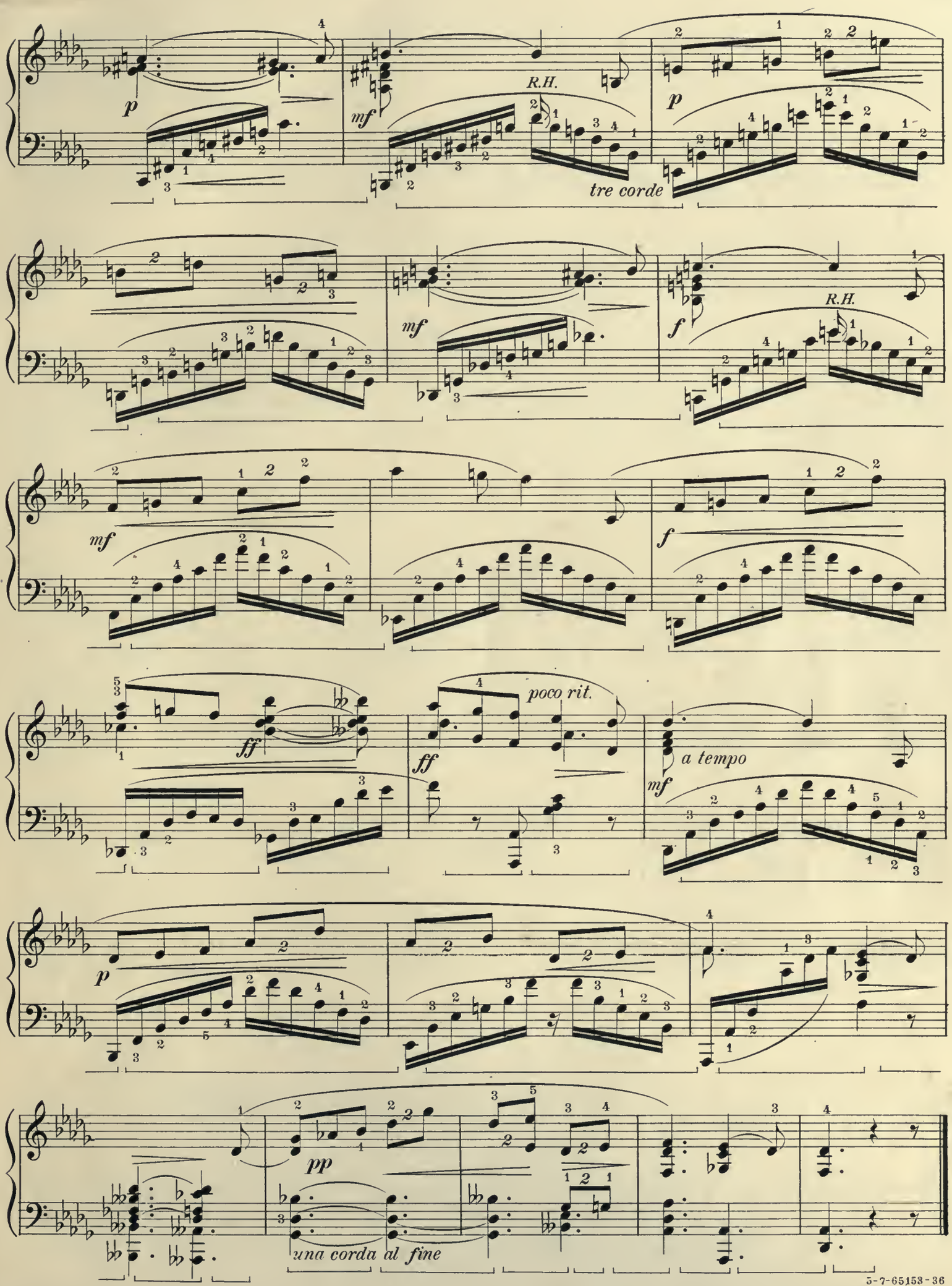
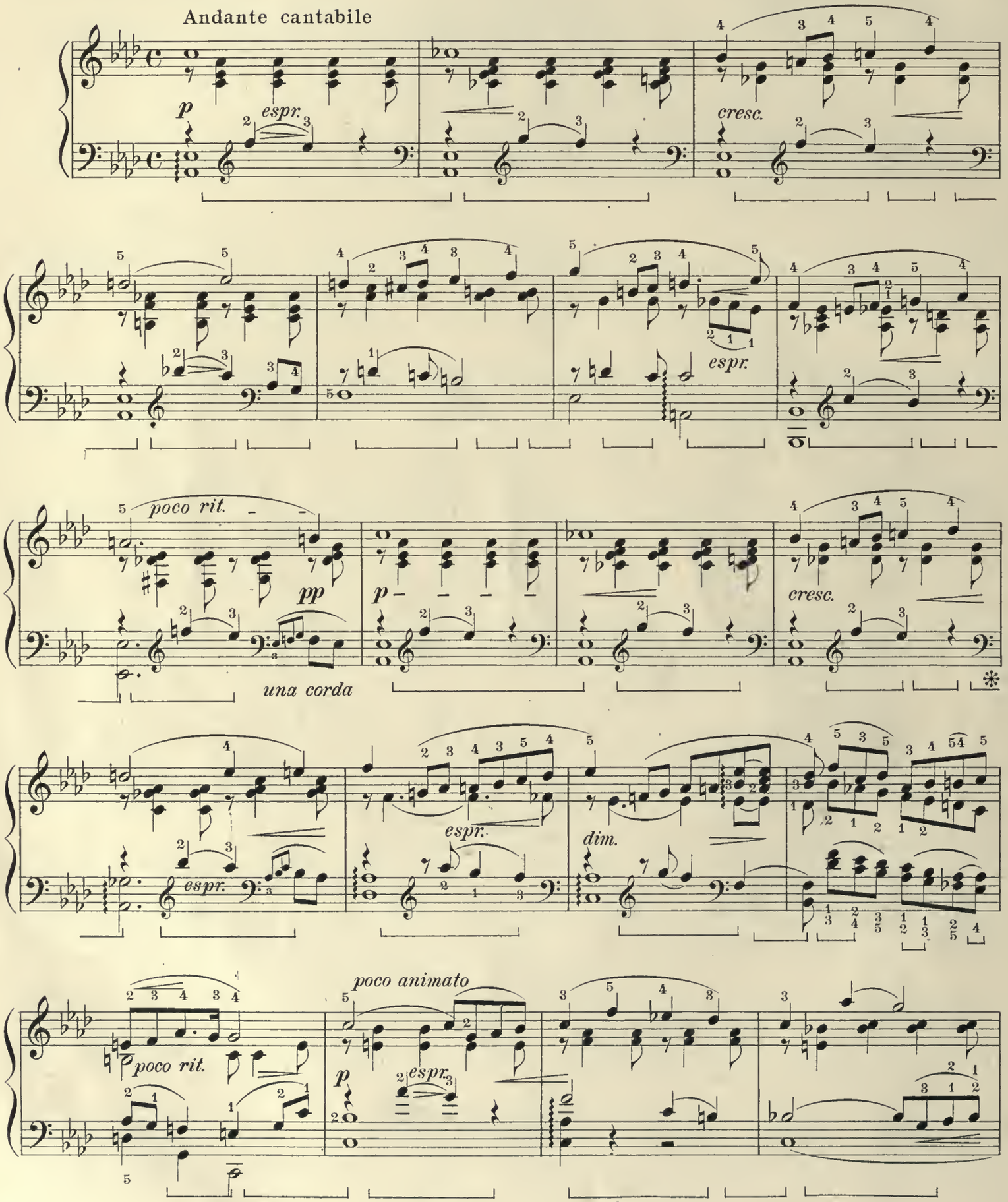

p
mf
R.H.
tre corde
p
mf
mf
f
R.H.
mf
f
ff
ff
poco rit.
a tempo
mf
p
pp
una corda al fine

*To Mlle. Marie Prentner*

# RÊVERIE

*Edited by Thomas Tapper*

EDUARD SCHUETT
Op. 34, No. 5

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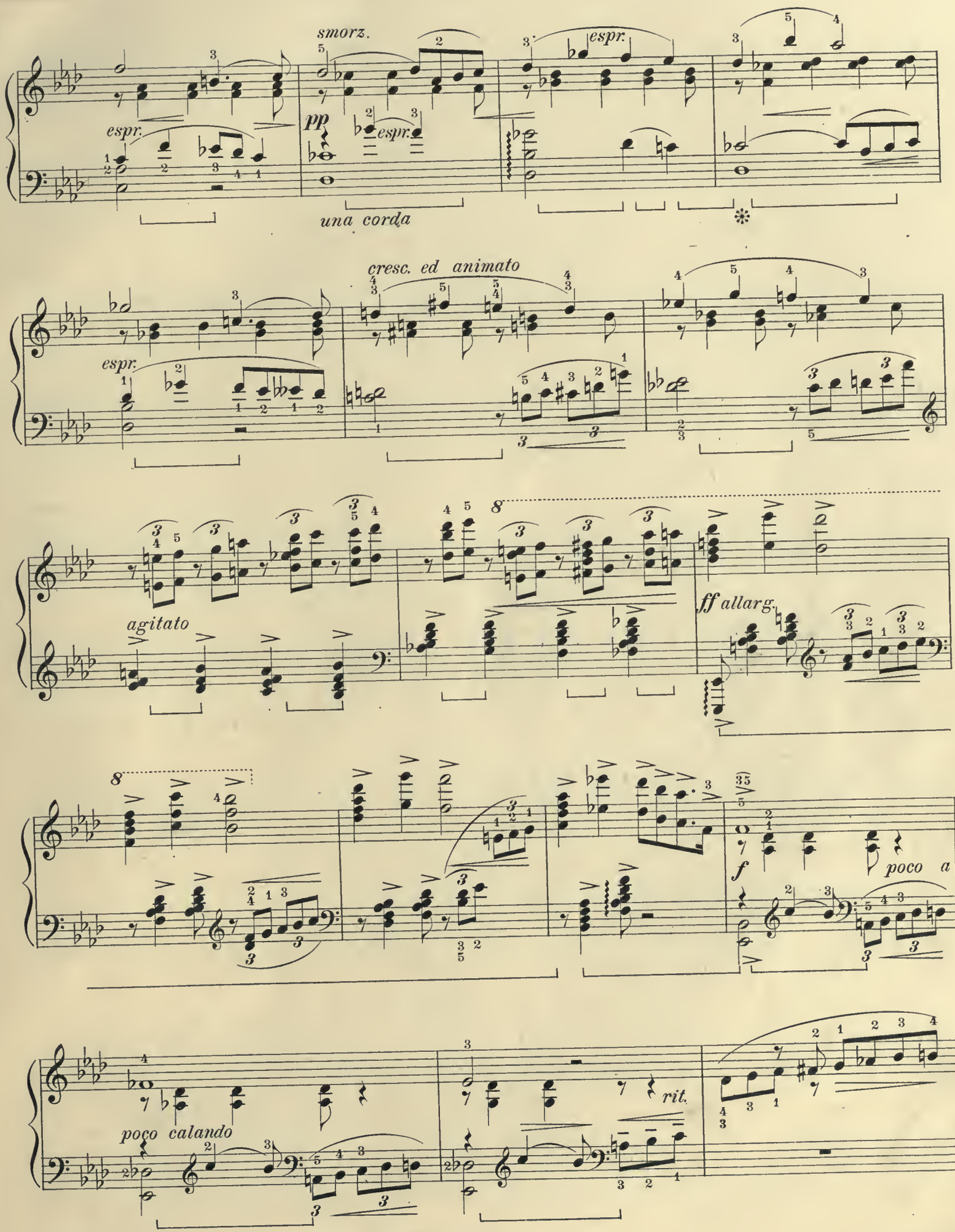
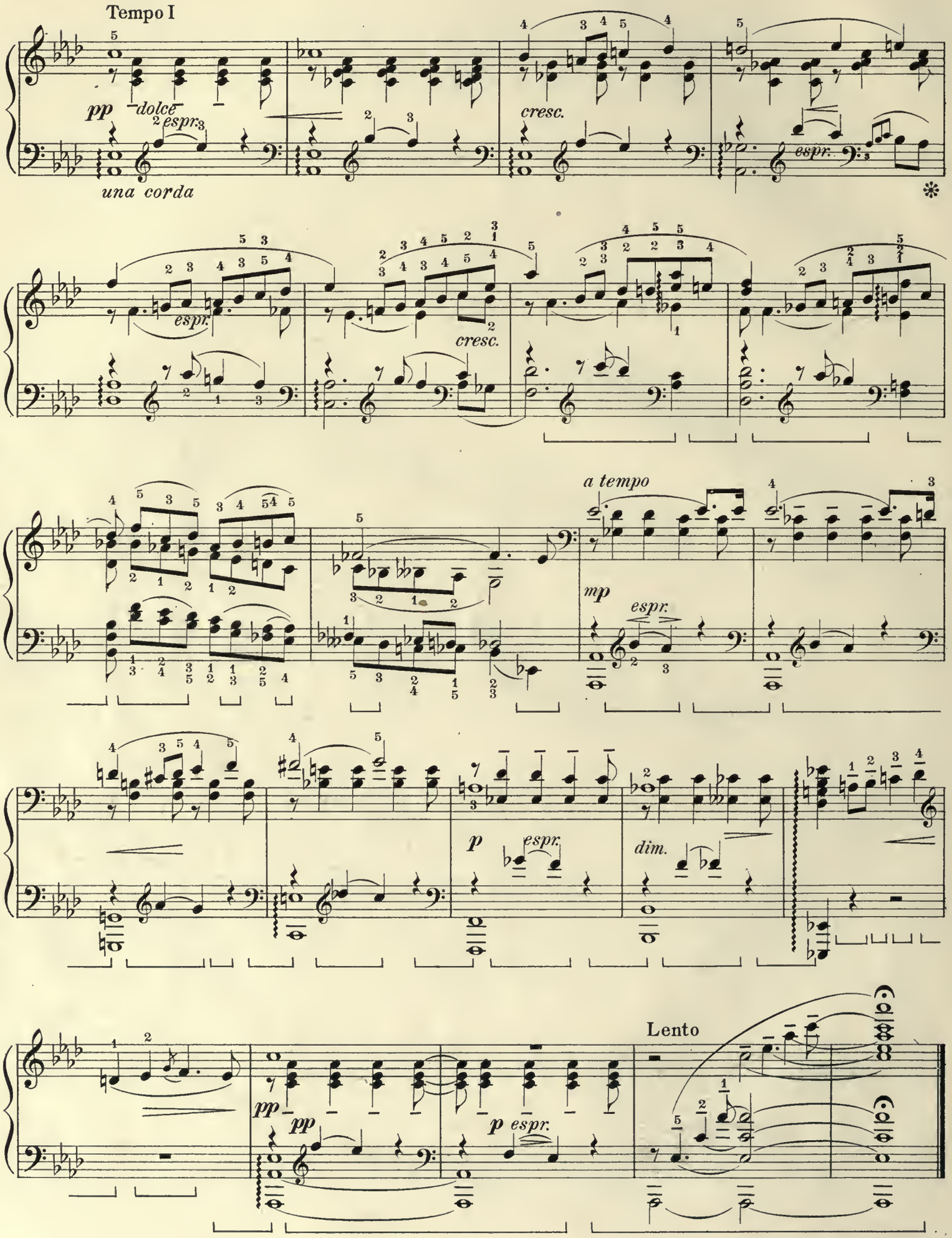
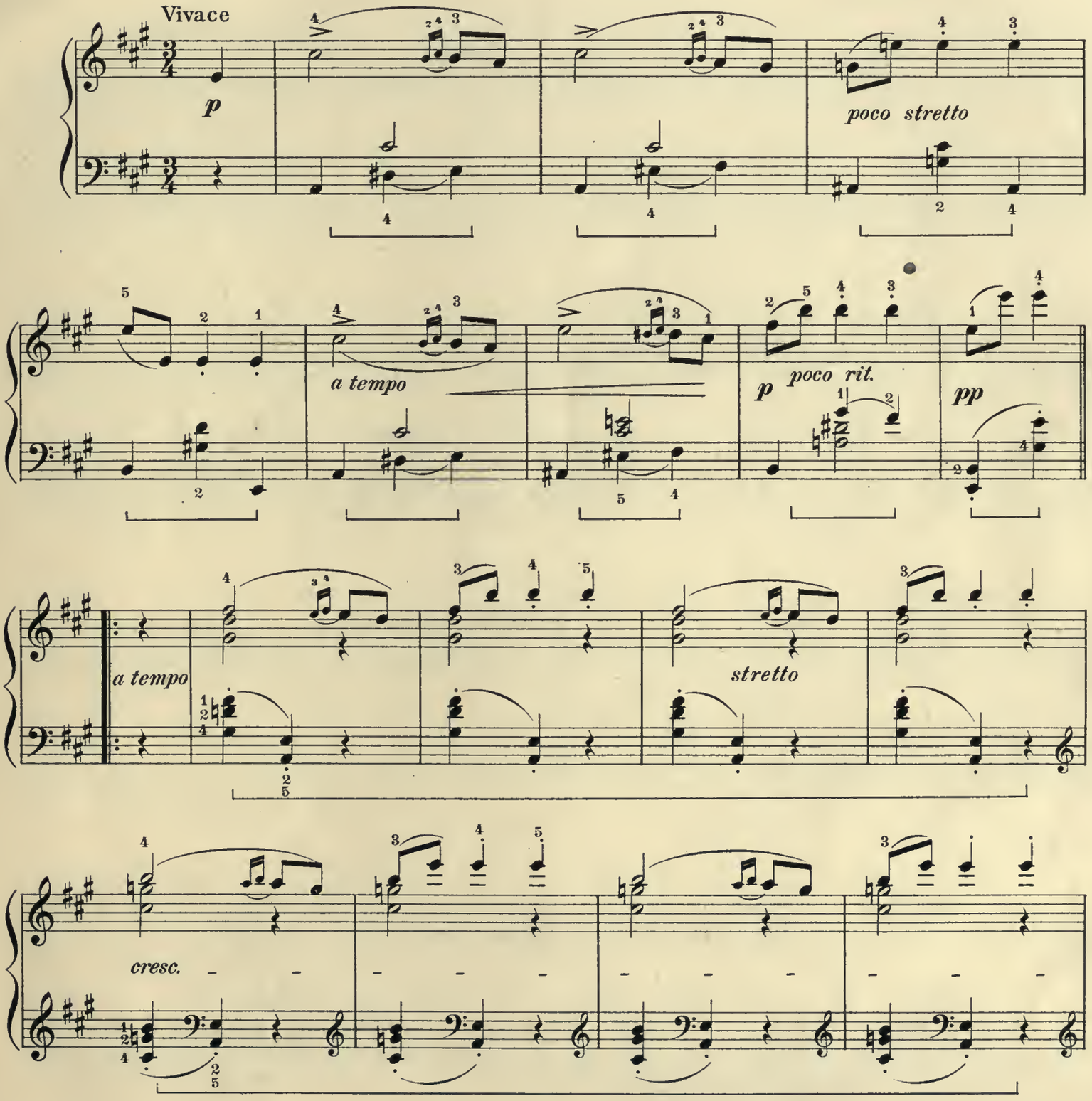
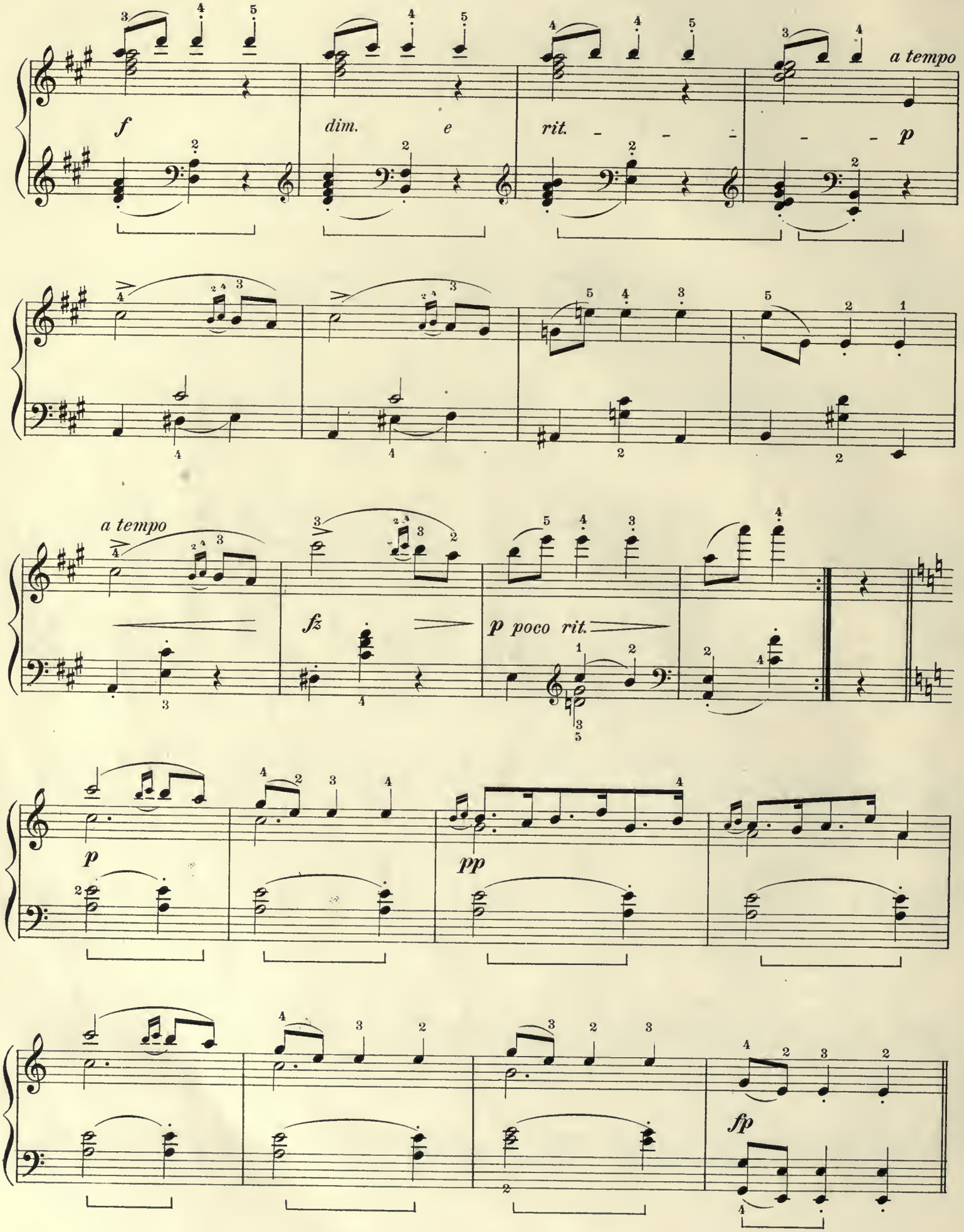
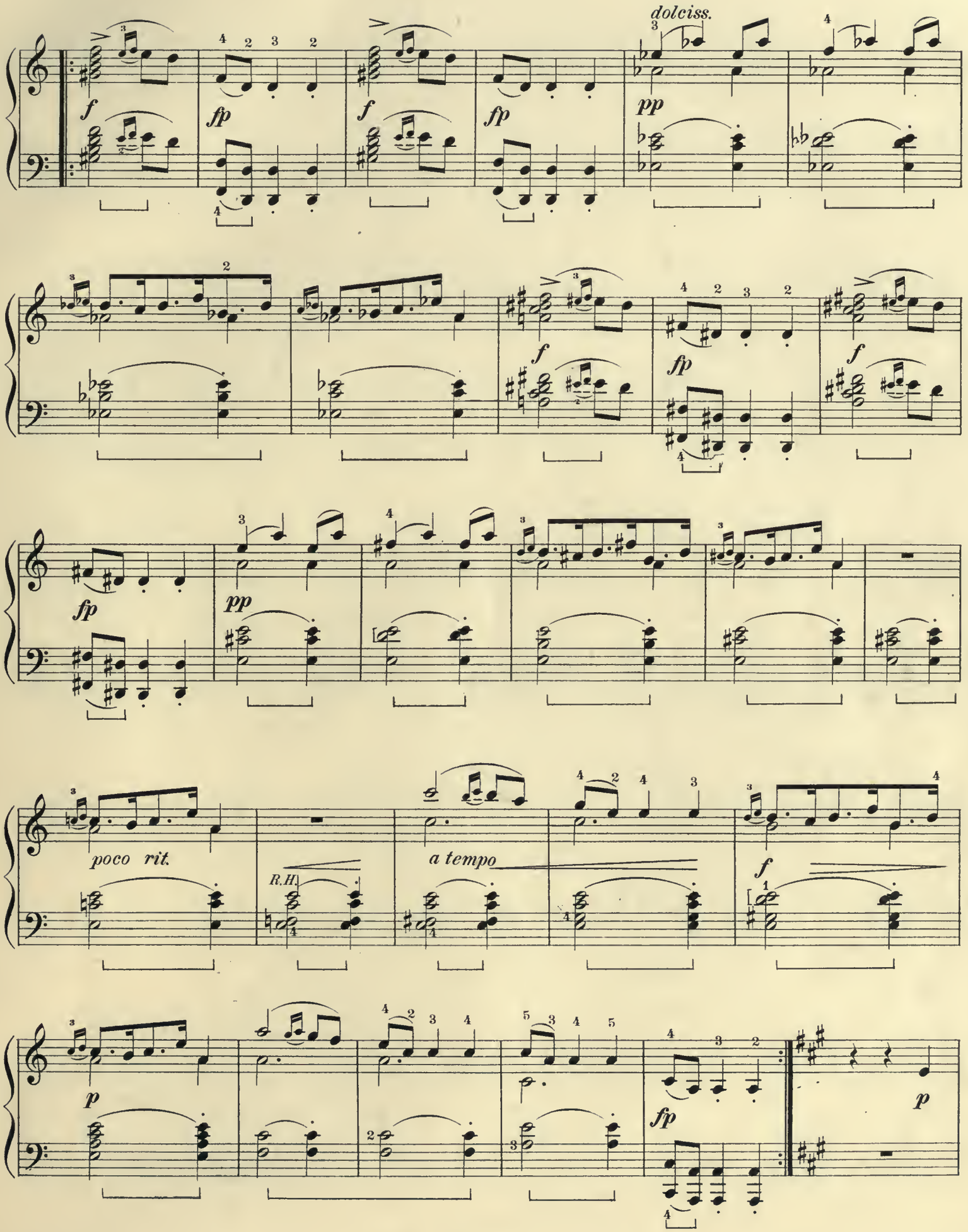
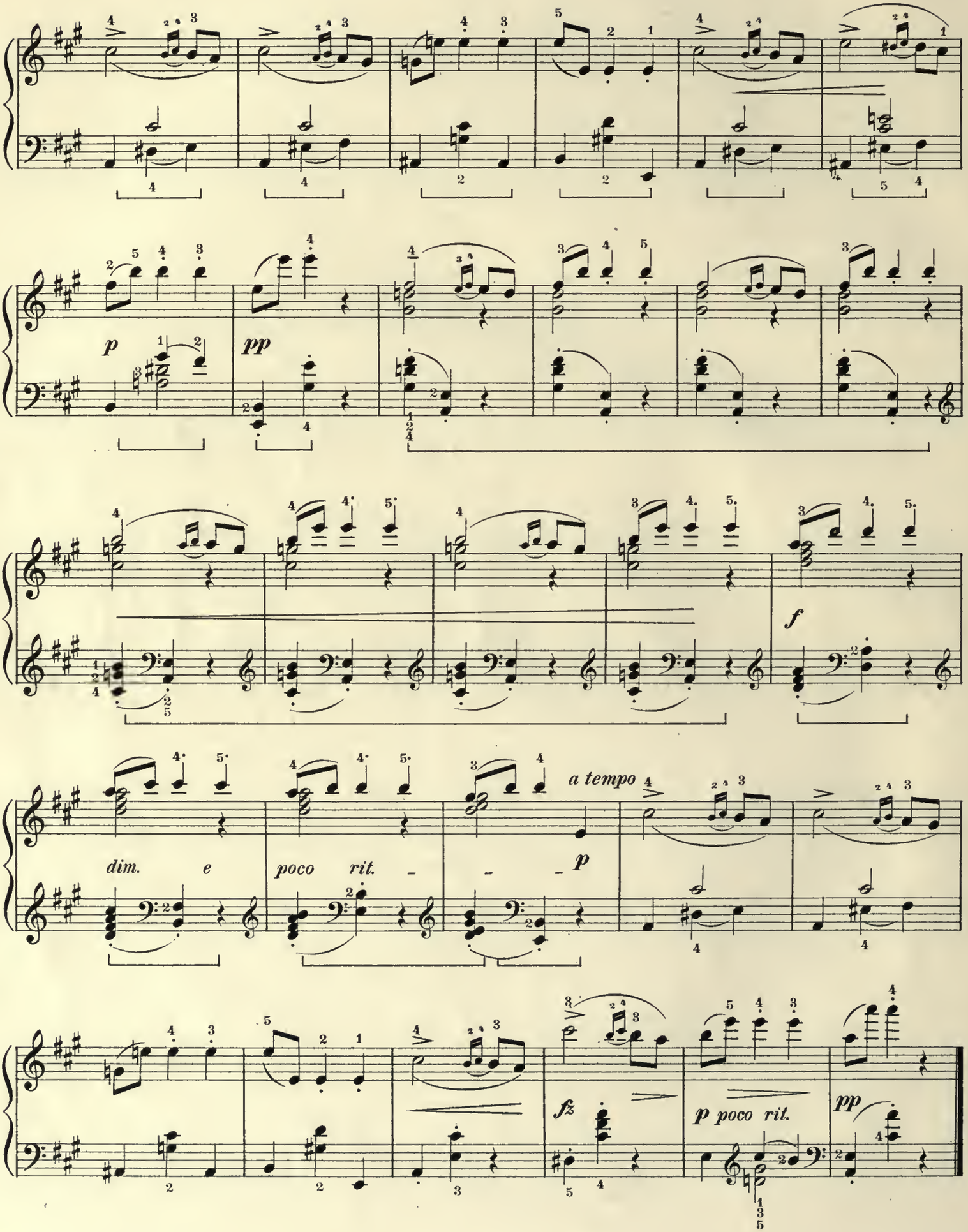
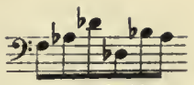

smorz.
espr.
espr.
pp
espr.
una corda
cresc. ed animato
espr.
agitato
ff allarg.
8
8
f
poco a
poco calando
rit.

Tempo I
pp
dolce
espr.
una corda
cresc.
espr.
espr.
cresc.
a tempo
mp
espr.
p
espr.
dim.
Lento
pp
pp
p espr.

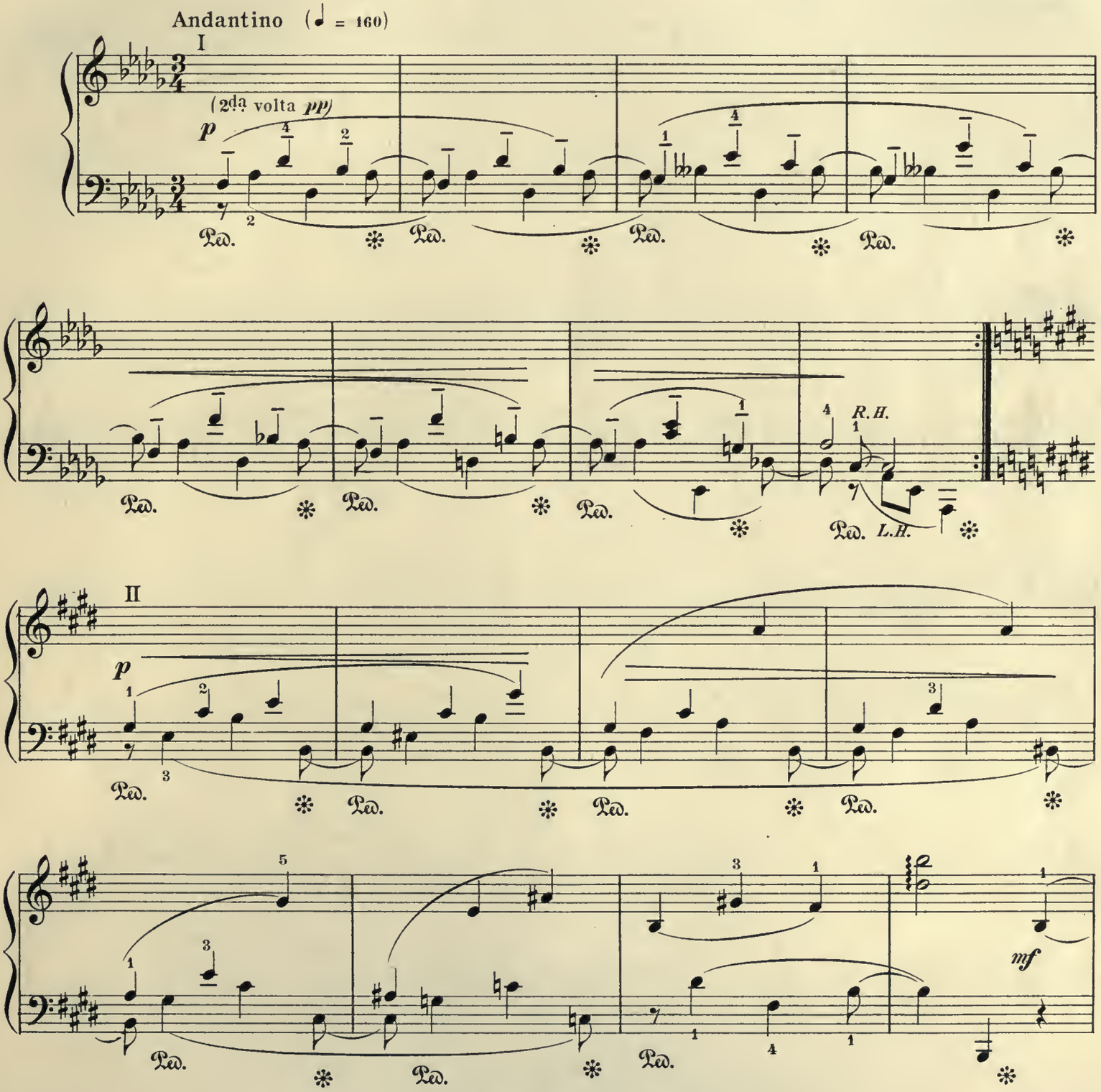
# DANSE CAPRICE

EDVARD HAGERUP GRIEG


f
dim.
e
rit.
a tempo
p
a tempo
fz
p poco rit.
p
pp
fp

dolciss.
poco rit.
a tempo
R.H.


p
pp
f
dim. e
poco rit.
p
a tempo
fz
p poco rit.
pp

# PRELUDE

This Etude is constructed upon the following motive: To secure the proper effect the tone power of the hands must be equal. In order that the tones of the right hand part, which have no independent melodic character (when disassociated from the tones of the left hand,) be not too closely connected the Portamento touch must be strictly observed. This is indicated thus ⌒ and it indicates that the tone be secured by a light pressure of the wrist.

Measures 17 to 24 only, have in the Right hand part independent melody. In these measures the Legato and not the Portamento must be used. Whichever hand has the thumb (first finger) on a white key must lie *under* the other hand. *(Composer's Note)*

CARL REINECKE

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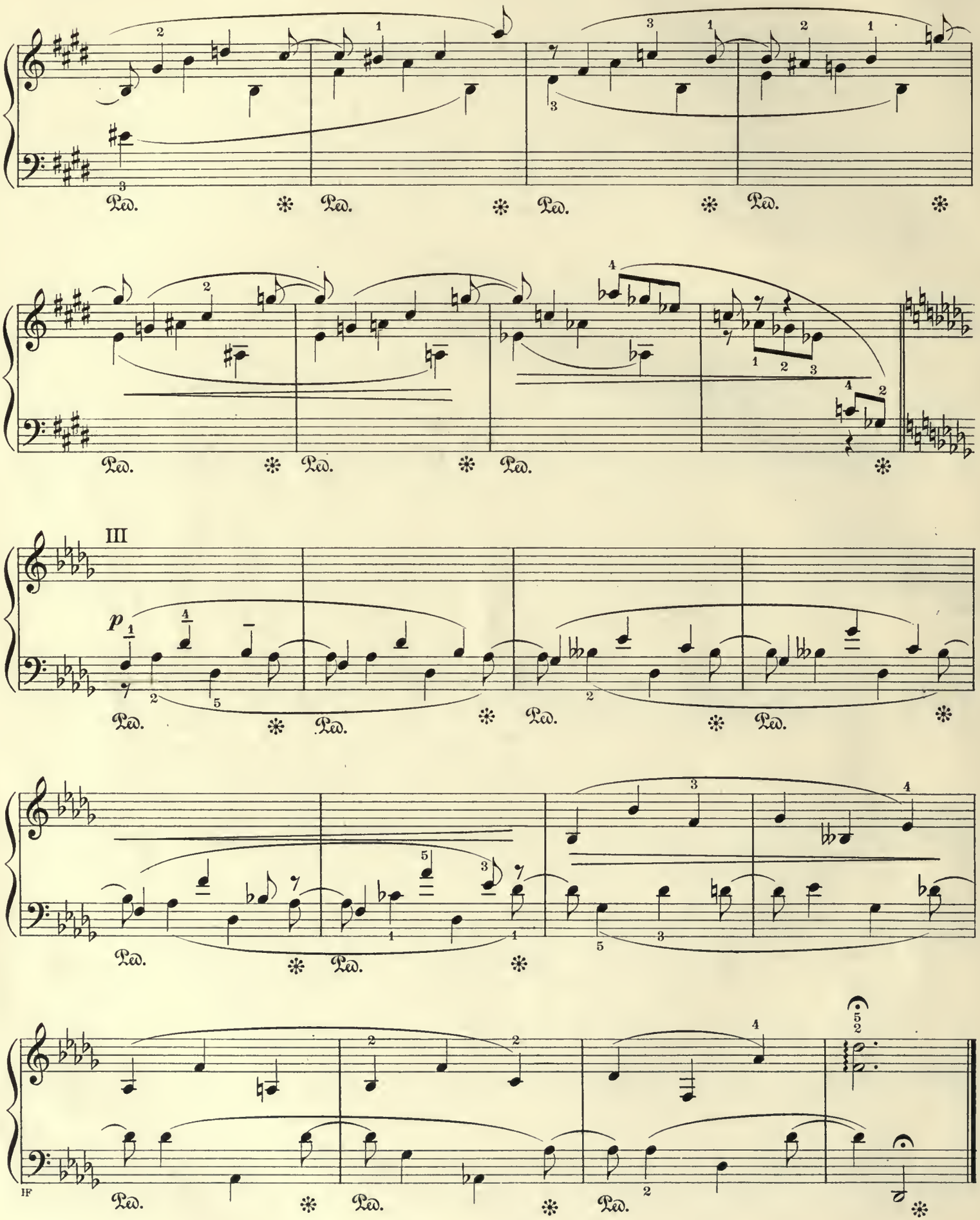
III
p
Ped.
IF

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